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ISABELLE EVESSON.

THE EMPIRE THEATRE'S NEW LEADING MAN

Photo. by Schloss

Charles Frohman has decided upon William Faversham as the leading man for the Empire Theatre Stock company the coming season. Mr. Faversham has been a member of the Empire Theatre Stock company for the past three seasons. He made positive successes in the roles of Lord Skene in The Masqueraders, Hubert Garlinge in John A Dreams, and Ned Annesley in Sowing the Wind, the three most important productions at the Empire during the actor's connection with the house. His artistic and always clever work has, in Mr. Frohman's opinion, made him a great favorite with his audiences. He was selected for the Empire Theatre Stock company after his hit in Aristocracy, Bronson Howard's play produced at Palmer's Theatre four seasons' ago. Before that time Mr. Faversham was for two seasons a member of the Lyceum company. Mr. Faversham will assume his new honors next Monday night at the Baldwin Theatre, San Francisco, where the Empire company then opens its season, and he will begin by playing the leading roles in Bohemia, Benefit of the Doubt, and The Masqueraders. Later he will be seen in the new play which Mr. Frohman will select for his opening in New York.

THE TIVOLI OPERA HOUSE SOUVENIR.

The management of the Tivoli Opera House, San Francisco, has issued a handsome souvenir book in commemoration of the seventeenth anniversary of the opening of this most successful home of popular-price opera. The souvenir contains the programme of the anniversary production, Offenbach's The Trip to the Moon, besides a complete list of performances at the house since its opening, and the names of the players that have appeared therein. There are also portraits of the proprietor, Mrs. Ernestine Kreling, Joseph Kreling, and William Kreling; Treasurer Charles Krause, Stage manager George E. Lask, Musical Director Carl Martens, Machinist Frank Burkhardt, Artist Oscar L. Fest, Electrician George A. Wolff, and Property Man Howard Morrison, together with pictures of many players, including Louise Royce, Carrie Roma, Alice Carle, Laura Millard, Marie Millard, Alice Neilsen, Helen Merrill, Fanny Liddiard, William H. Tooker, Martin Pache, John J Raffael, William H. West, and Ferriss Hartman.

AN ACTRESS BITTEN BY A PET.

Belle Archer, while in Central America a few months ago, purchased a mitoleon, or monkey-lion—a little animal whose like is not to be found at the Zoo or the Museum of Natural History—which she brought to her home at Bayonne, N. J., and christened "Pepita." The creature at once developed a tendency to demolish all the bric-a-brac in the house, and was, perforce caged up in an unused room. One night last week, while being exhibited to a party of friends, "Pepita" climbed up a piano lamp, set the shade ablaze, and bit Miss Archer severely on the right arm when captured. Anyone who aspires to undertake the care of "Pepita" has every chance to get the animal on exceedingly favorable terms.

A. M. PALMER'S COMPANY REORGANIZED.

A. M. Palmer's stock company, reorganized and rejuvenated, will dedicate the new Great Northern Theatre, Chicago, on Oct. 5, with a romantic drama from the pen of Paul M. Potter. The leading man of the company will be Henry Miller, who signed with Mr. Palmer last Wednesday. Blanche Walsh, now in Australia with Nat Goodwin, will return to this country in time to open in the new play as leading woman. The company will be seen at Palmer's during the Winter.

DUSE IN A SHAKESPEAREAN REPERTOIRE.

Eleanora Duse, it is authoritatively announced, will be seen next season in an entire change of repertoire, confining her impersonations almost exclusively to Shakespearean characterizations and appearing as Ophelia, Julia, Desdemona, and Lady Macbeth. She will be supported, it is further stated, by an English company.

THE ELKS PLAY AT BASEBALL.

It was no ordinary game of baseball that was viewed by an enthusiastic array of Elks, and friends of Elks, at Eastern Park, Brooklyn, last Thursday afternoon. There had been an earlier contest when the strong-armed ball-tossers of New York Lodge, No. 1, had played all around their hearty rivals of Brooklyn Lodge, 22, and it was understood that a desperate effort to redeem themselves would be made, last Thursday, by the trolley party from across the Bridge, and all in aid of the Elks' Charity Fund. To this end, the men of Canarsie, New Utrecht, Flatbush, Gowanus, and Greenwood importuned the services of the Brooklyn Baseball Club's ground-keeper to catch, but even his errorless game availed not when the New Yorkers found the leather.

The great metropolis was represented by the following well known athletes: John M. Ward, Sam Crane, John Campbell, Phil McFarland, Ed Hart, Frank Evans, Lynn Welcher, Frank Bryan, Will Vidocq, Smith O'Brien, and Frank Crawford—eleven in all, count 'em! The Brooklyn conspirators were no other than Senator William M. Reynolds, Joseph Colson, John C. Chapman, W. B. Gray, M. F. Brophy, James L. Connelly, C. B. Fisher, John Bowie, Harry Fitzgerald, and the aforementioned caretaker of the grounds—only ten. John Troy and Tommy Simpson undertook the perilous job of umpiring, and avoided vitiating their accident insurance by politely accommodating their decisions to the prejudices and opinions of both sides.

The game, which was announced for three o'clock, began promptly at twenty minutes to four, sharp, and was not nearly over at a quarter after six, when Manager Charles Byrne, who had kindly given permission to use the grounds, began to fear that it would not be done with in time for his Brooklyn baseball club to return this week, and, therefore, begged that the festivities be called. At this pass the score by innings stood as follows:

New York	0	6	0	5	4	10	2	7	—34
Brooklyn	1	0	7	8	0	3	0		—19

Which tells its own story of wonderful pitching and matchless team work. The batteries for New York were Campbell and McFarland, and Ward and Crawford; for Brooklyn, Colson and the anonymous caretaker of the grounds, and Brophy and ditto. The vicissitudes in fielding positions were too numerous to remember, and the minor matters, such as innumerable substitutes for runners, and countless coachers, would have been a revelation to even that sterling actor, Captain Adrian C. Anson, of Chicago.

The New York contingent was first to bat. Jack Campbell led off with a pop-up to short-right. Brophy, then on second, turned a back somersault in order to avoid the ball, and Campbell got his base, only to be caught out at first by Senator Reynolds when he ventured to run on Sam Crane's liner, which Pitcher Colson grabbed, to the intense delight of the rooters. Crane has the title of president of the Atlantic League, but even this could not save him. John Montgomery Ward, who used to Captain the New York Baseball Club in the days when they could beat the Louisvilles or the Higganum, Conn., grammar school nine, then smote the sphere past Fitzgerald in left field for three bases, but Ed Hart went out at first, and one inning was ended with a goose-egg.

Then the trolley party tried their luck. Senator Reynolds fell easily before Short-Stop Ward and First Baseman Hart. Colson got a base on balls, stole second, and came galloping home on a wild pitch by Campbell. The anonymous caretaker and Jack Chapman fizzled in order, and the Bridgewalkers retired with one to the good.

Then the New Yorkers came in and slugged out six runs before they let up. The Brooklynites chased the sportive sphere all over Long Island, and permitted bases to be lost, strayed or stolen with beautiful generosity. Lynn Welcher began the circus by holding up his bat in self-defence when a fierce inshoot seemed about to perforate him. Somehow the ball hit the bat, and rebounded with such fearful momentum that Welcher landed on second before it was corralled. Bryan sacrificed, and Welcher took third. Then Will Vidocq, of Evans and Vidocq, you know, got a base on balls, and so did Campbell. Crane pounded the globe over to Wallabout Bay for two bases, Ward sent it down to the Coney Island elephant for three, while McFarland urged it even unto Fort Hamilton for several more, and six runs accrued before Ed. Hart took pity on the trolleyites, and let them put him out.

The Brooklyn men fell upon Campbell's curves in the third and fourth innings for a total of fifteen runs, and when it was at length fully established that Campbell could no longer deceive the sprightly eyes of the trolley-dodgers, Ward was put in to pitch. Three miserable, downcast runs were every bit that could be begged from John Montgomery during the residue of the battle, while the East New York and Ozone Park rooters sang in chorus: "Give us a chance, John!"

For New York much was accomplished in the latter end of the strife. Ed. Hart aroused mighty enthusiasm in the fourth by hitting for three bags, and then, getting tired of the sunny diamond, walking in from third and scoring, while the Brooklyn battery held the ball but never touched him. It is not in every game that one sees home base stolen. Brophy tried his hand at pitching for Greater New York in the fifth, but was hit so hard that Colson relieved him at once. He tried again in the seventh, with even more disastrous results, but was suffered to finish the game, as the outfielders telegraphed from their positions at Far Rockaway, Sheepshead Bay and Gravesend that they wanted something to do. Everybody found Brophy's serving except Smith O'Brien, who understudied for Frank Evans, of 'Evans and Vidocq, of course. O'Brien was hit by a pitched ball as often as he appeared at the plate, Brophy being unable, try as he might, to keep the sphere away from O'Brien.

In the seventh, the trolley jumpers made a desperate rally, beginning by sending to bat Senator Reynolds—a powerful hitter—when it was the turn of Fisher, who had gone in for Fitzgerald. The Senator pounded out a base, and then arose a great wail from the press box, where a Brooklyn baseball reporter was trying to keep score. A Brooklyn baseball reporter is a fearful and wonderful thing, combining the lithesome grace of Daniel Daly, the tuneful voice of Press Eldridge, and the natty appearance of Walter Jones's tramp. The reporter was the only person on the lot who had a score, and his testimony was accepted as inevitable.

Senator Reynolds declared himself out for batting in the wrong place, and Fisher and Bowie sacrificed themselves in order to show that there was no hard feeling. Then Manager Byrne appeared and begged them all to stop. Everybody was pleased to oblige, especially the anonymous caretaker. It is rumored that the Brooklyn Elks will now seek consolation in a game with the New York baseball club, by which combination it is impossible to be beaten.

Among those who lavished their interest upon the great game were Grand Exalted Ruler Thomas F. Brogan, Charles H. Genslinger, Nick Engel, Cornelius Van Cott, Tony Pastor, Captain Jack Crawford, the poet scout; Frank Moran, James J. Armstrong, Arthur Morgan, Frank Russell, Charles Udell, Mike Noonan, Dominick Leonard, Sheriff Mulvaney, Frank Whitmarsh, and Charles Beasley.

MAJOR MONTOOTH'S PICTURES.

Major E. A. Montooth, the Pittsburg theatrical lawyer, has one of the most valuable collections of professional photographs in the country, most of them having been presented to him by the actors, with whom his many years of active interests in the doings of the stage have brought him in close friendship. The pictures are worthy autograph copies, and are neatly framed upon the walls of Major Montooth's private law office in Pittsburg. Among those whose likenesses appear in the collection are William J. Florence, Edwin Booth, John A. Ellsler, John Wilkes Booth, Edwin Adams, Thomas Cooper, John Drew, Laura Keene, J. W. Wallack, Gustavus V. Brooke, Lucille, Western, J. W. Wallack, Jr., Charlotte Cushman, J. B. Booth, Charles Burke, Thomas B. Hamblin, Edwin Forrest, Julia Dean, William Rufus Blake, Anna Cora Mowatt, E. L. Davenport, Matilda Heron, Susan Denin, W. E. Burton, Tyrone Power, Eliza M. A. Hamblin, James K Hackett, John Gollins, Ben De Bar, Barney Williams, John W. Scott, C. B. Bishop, George O. Starr, Pat Harris, William F Owens, W. H. Crompton, Richard Hume, J. B Polk, Thomas W. Keene, Dutch Daly, Bartley Campbell, Lawrence Barrett, Harold Forsburg, J. Newton Gotthold, and Roland Reed.

THE AFTER DARK CASE NOT ENDED.

The litigation between Augustin Daly and William A. Brady concerning Under the Gaslight is about as far from a termination as it ever was, it appears. The decision rendered by Judge Shipman covered some of the questions involved in this apparently interminable litigation. Judge Shipman first rendered a decision in favor of Mr. Brady. On an application made on behalf of Mr. Daly's attorney the case was reopened. He then handed down a decision in Mr. Daly's favor for about one sixth of the amount Mr. Daly originally claimed when he commenced his action. An appeal, it is understood, is to be taken from Judge Shipman's decision to a higher court, and then another appeal can be taken to the United States Supreme Court. It is obvious that the final determination of this litigation is far distant.

A NEW OPERA COMIQUE AT CHICAGO.

La Modela (The Model), a new opera comique in three acts, music by W. H. McBride, libretto by C. B. Epes, was first presented July 15 by the Texas Fruit Palace Opera Company, of Chicago, with gratifying success. The story is that of a wilful country girl who runs away from a tyrannical father to pose as a model. She is pursued and taken home by the irate parent, only to escape again, and marry the artist who wins fame and fortune by her picture. The initial cast included Walter Armin, William Walling, James Gurville, Ed. Rowdon, Ed. Hymer, Victorine De Lorn, Lillian Marconir, Eva Everett, and Fern Bernard.

MELBOURNE MACDOWELL AS A SAILORMAN.

At the Duxbury Yacht Club races, July 18, Melbourne MacDowell won the race in his class with his yacht, *Cleopatra*, against all comers. All the other boats were sailed by old salts, but MacDowell proved too much for them, and had four minutes to spare crossing the line. He had the right of way over the *Nancy Hanks*, the second boat, and would have been justified in running her down, but generously gave way, having to tack to do it. Great credit is due the actor for his seamanship, as, up to the time MacDowell commenced racing at Duxbury, the *Nancy Hanks* had never been defeated. MacDowell is commodore of the Duxbury Yacht Club and exceedingly popular with the yachtsmen.

YOUNG AND LINDSAY'S OPERA COMPANY.

Charles L. Young has associated with him Charles C. Lindsay in the personal management of the Young and Lindsay Columbia Comic Opera company, numbering forty people, including an orchestra. The company is now appearing in a succession of popular operas at Fort Garry Park, Winnipeg, Manitoba, playing to big business and enjoying the praise of press and public.

GOSSIP OF THE TOWN.

Marie Booth Russell was born in London, England, and is a niece of Major H. Vamstow, of the Olympia, one of the directors of the celebrated yearly military tournament of London. Miss Russell came to America at an early age, and after completing her education at the Convent of St. Joseph, she decided upon a stage career and secured an engagement in one of the better stock companies of the Pacific coast. After two years' experience in this field her ambition led her again to the metropolis. Miss Russell has not yet closed for next season.

Dan Hennessy will next season continue in advance of Joseph Hart's company.

Roland Pray and Robert Mack will look after the interests of Andrew Mack, whose tour will again be directed by D. W. Truss.

Bancroft, the magician, is expected to reach the Pacific coast on or about Sept. 1. His season opens in Philadelphia Sept. 21.

Louis Lombard is now in Japan, whence he writes that the singing of Tokio's geisha girls is no more than "an unearthly noise."

Léon Jancey, pensionnaire of the Paris Odéon, and an officer of the Academy, comes to New York in September seeking pupils and engagements in coaching swell amateur performances.

Hall Caine, the Manx author and playwright; Richard Le Gallienne, the new English poet; and Gilbert Parker, author of "The Seats of the Mighty," which Beerbohm Tree is to have dramatized, are all down for American lecture tours next season.

The Denver *Times*, in an editorial, the other day, praised the acting of Henrietta Crosman as Hester in An Unequal Match.

Robert Downing will the coming season produce two new plays—Putnam, a Son of the Revolution, depicting events in the life of Israel Putnam, and The Wife of Miletus.

Daniel Gilfether started for San Francisco last week, where he opens with Chauncey Olcott's company Aug. 3. This will be Mr. Gilfether's fourth season with Chauncey Olcott.

Ed F. Goodwin, brother of Nat C. Goodwin, will be leading comedian next season with Fanny Rice, who has several new songs, especially made for her, which will be hits. She will have a strong company, with Frank E. Morse in advance.

Arthur Henry has been engaged for next season as Herrmann's press representative. Mr. Henry was for two years and a half city editor of the Toledo *Blade*, and for two years he served on the staff of the Chicago *Herald*.

Mrs. Alice J. Shaw, the whistler, recently scored so great a success at Sohmer Park, Montreal, that Managers Lavigne and Lajoie secured her release from a Boston engagement for a week longer. Manager Lajoie said: "The engagement of Mrs. Shaw has been the most popular one in the annals of the Park."

The Lyceum Dramatic company, of Brooklyn, will play Caste, under the auspices of the New Utrecht Wheelmen, July 29.

Clifford Leigh plays Silvius in the open air performance of As You Like It at New London this week.

The members of the W. S. Harkins company arrived in the city last week, having finished a most successful season in Halifax, N. S., St. John, N. B., and other Canadian towns. They all speak in the highest terms of Mr. Harkins, who is a great favorite in the places visited, both socially and artistically. The present was his twentieth season, and many well-known artists have played Summer engagements under his management. The company this year consisted of Tom Wise, George Dezo, Joseph Kilgour, Clifford Leigh, Charles K. French, Malcolm Bradley, W. McClain, Ralph Bechtal, Gertrude Whitty, Lulu Labor, Alice Keigh, Gertrude Magill, Helen French, and others.

Charles W. Buler has been engaged by Charles Frohman for the role in Thoroughbred played last season by Joseph Humphreys.

The Hand of Destiny is the title by which the French melodrama, Les Deux Gosses, will be known in this country. The play will be produced at the Academy of Music following the Mapleson opera season.

Nellie McHenry last week visited Bentley's Circus, corner of Ninety-ninth street and First avenue, and bought tickets for all the youngsters gathered about the front entrance. Dan Rice was another visitor of the show during the week, and was accompanied by Billy Devere, otherwise known as "The Californian."

JOHNNIES.

It is an odd thing, but if you will glimpse Mr. Webster's admirably exhaustive dictionary, you will learn there that a *johnny* is really a *sculpin*, and that a *sculpin* is a queer fish "having a large head and a broad mouth, generally mottled with yellow, brown, and black." An authority equally estimable is the "American Cyclopædia," which frankly states that the *johnny* or *sculpin* is, in fact, a bullhead whose "head is high and broad, occasionally deformed, with very large eyes and an immense mouth; the body is without scales, and the back often arched. It is well known to every school boy as a scarecrow. The family appeared on the earth some time during the last period of the cretaceous epoch." How touchingly accurate the descriptions of the sages! And yet the wise men do not appear to have kenned the johnny in its most interesting phase of development, such as is only to be viewed about a stage door, or in a restaurant after the play.

The johnny is the direct outgrowth of a college education—an inborn yearning for a supposedly rakish career, and a liberal allowance from an indulgent parent's bank account. It is brought forth most violently by the benign influence of a burlesque troupe, or a comic opera chorus, and the success of the individual specimen depends upon the amount of money each has to cremate. As in every other plainly recognizable zoological genus, there are several differing types of equal interest and importance. Chief among these are the perennial johnny—a sort of inevitable appendix to a stage door, always on deck, and never forgetting for an instant to write notes, buy flowers, or hang about; and the incidental johnny, which falls deeply in love with some particular young woman, and showers upon her most precious gifts and most persistent adoration, until snubbed or disciplined, when a reaction sets in, and it becomes moderately sane, awaiting the dawn of another infatuation.

The types are easily distinguishable. The perennial johnny wears a dress suit that shows signs of frequent usage, a look of complacent effrontery born of experience, patent leather shoes seamed with the crackings of wear and tear, hair pasted down smoothly over the ears, and a shirt the bosom of which projects in wrinkles above the vest—a sure sign of long-continued service. The incidental johnny, on the other hand, carries a nervous demeanor, a snug-fitting suit, a generally neat appearance, irreproachable shine, and an anxious look indicating a wish that it had not come.

The stage-door keeper detects the difference at a glance, and accommodates his reception to each, tolerating the former as an old and inevitable accessory, and firing the latter at a moment's notice. The johnny, of the perennial sort, has usually a fond parent who puts up for it, and nine times in ten, it is connected in a desultory way with a wholesale dry-goods establishment, or a lawyer's office, where it is "learning the business," copying letters and addressing envelopes for three dollars per. Its net earnings go to defray actual expenses of car fares and luncheons, and the parent provides an allowance that does for the clubs, the cigarettes, and the chorus girls. Its luncheons consist of buttercakes and coffee, or minced tongue sandwich and milk, at a vulgar down-town buffet, and the chiefest charm of the johnny's life is the sharp contrast presented by a comparison of this economical diet, purchased by its own earnings, and the sumptuous small bottle and hot bird at Delmonico's, the Waldorf, the Savoy, or the 'Olland 'Ouse, made possible through the lavishness of its parent.

The incidental johnny, however, boasts a better income, perhaps as much as eight dollars a week, and each evening of delirious feasting with a fascinating little creature of the chorus, represents months of self-denial and creditors. But what are these beside the keen enjoyment with which the johnny swaggers to its dusty down-town desk, and casually remarks to an awe struck office-boy: "I had Miss Daisy Peach, of the In Blithe South Brooklyn company, out to dine at Del's last night!" Nor does it matter that the johnny—still in the seventh heaven of bliss, recalling how she really accepted the dinner, and really was so thoughtful as to mention her thanks—eats no luncheon for a long week afterward, buys no paper, and walks to and from the desk, while the office boy gazes up in simple admiration, and tells the elevator man that Mr. Incidental Johnny is a devil of a fellow!

The perennial johnny blows about its conquests in a much noisier manner and goes hither and yon, giving to the four winds something of this sort: "I blew off Peach, of In Blithe South Brooklyn, last night!" This brand of idiot invariably refers to an actress by her last name alone with an air of brazen familiarity that should justify a horsewhip, if she but knew.

Of course, the johnnies that have been described are presumably unmarried, but such is not always the case. To the mind of the writer there is vividly recalled the case of a married johnny that flourished in this great city, back in the days when Orpheus and Eurydice was drawing the whole population to the Bijou—along, methinks, in '84. This remarkable johnny was wedded to a fine old lady, many years its senior, and her income, no doubt, defrayed the expenses of the johnnyness. The giddy little husband ran to each new burlesque show "to see if it were a proper performance to take her to," and, frequently, no less than five or six such trial trips were required to ascertain that the performance was hardly suitable for the wife's eyes. At length the johnny saw Orpheus and Eurydice, and was violently smitten with one of the women therein appearing. The play was seen again and again, until nothing would do but a present to the beautiful charmer. Accordingly, the elderly, doting, motherly wife was set at work upon a gift for the actress, the while the johnny took everyone into his confidence. An enormous, dark red pillow was constructed by the wife, and upon it was rested a massive silver laurel wreath, surrounding the initial letter of the actress's name. With great pomp and dignity this singular trophy was borne to the stage by an usher at an effective part of the performance, and the actress, to say the least, was truly surprised. She might have been still more surprised if she had known who built the pillow.

But this was an unusual case. Jewelry, flowers and "mash" notes are the common forms of johnnymania, and these are harmless, except to the purses of the impoverished johnny who strives to keep in the swim, though it starves and slights its board and laundry bills. However, as has been previously remarked, the mere trifles of starvation and creditors are as nothing when compared to the bliss that the johnny knows when its attentions are noticed, and may Heaven bless the little women of the stage, who, by accepting a supper now and then, make a few microscopic intellects and diminutive souls a thousand times happier, if no wiser.

THE CALLBOY.

HILLIARD BUYS A FARCE.

The new farce-comedy, The Mummy, the American rights to which have been secured by Robert Hilliard, is by G. D. Day and Allan Reed. It deals with the peculiar experiences of an Egyptian mummy who has been miraculously restored to life by an enthusiastic American professor of Egyptology. The fun of the farce arises from the Yankee professor's sprightly daughter applying the galvanic battery to the Mummy and reviving him. Rameses, the Mummy, comes forth and is unwound from his swathing bands and dressed in modern attire. His quaint views and ignorance of modern men and things precipitates a complication of mistakes that is said to be amusing. Hilliard is enthusiastic over his new property. Manager Charles Evans, of the Herald Square Theatre, who is in London, has already promised Hilliard that he would hold time for him at his theatre after the run of the new opera by De Koven and Smith. Mr. Hilliard's engagement in The Littlest Girl at the Court Theatre is for a fortnight, for which he receives for both play and his services $250 per week. George Musgrove, the Australian manager, has made him an offer to go to Australia after the close of his next season in America. He has not yet decided on the matter, as Manager George Edwardes, of the Gaiety Theatre, has also made him an offer to return to London in the Spring and put on Lost—24 Hours.

HARRIGAN'S NEW COMPANY.

Edward Harrigan has signed the following for his new play, Marty Malone, which will open at the Bijou on Aug. 31: Harry Rogers, Harry Fisher, Dan Collyer, Dave Braham, Jr., Maggie Fielding, Tom Le Mack, and Carrie Collyer.

W. S. Bates, Agt. At liberty, Aug. 1. MIRROR.

ISABELLE EVESSON.

There is probably no actress on the stage better known among theatrical folk than Isabelle Evesson, and she is equally popular with the playgoers of New York and the other large cities of this country, as well as of London and the British provinces. THE MIRROR presents Miss Evesson's picture on the first page this week.

In a talk with a MIRROR man, Miss Evesson said:

"When I made up my mind to go on the stage, I went to Augustin Daly and he observed: 'I suppose this is another Ophelia or Juliet; what can you do?' 'Nothing,' I replied, 'but I'm willing to learn.'

"'Very well,' said he, 'I'll take you. If you had said you could play Juliet or Ophelia, I wouldn't want you. I'll give you eight dollars a week.'

"'But,' said I, 'I can't play for less than ten.'

"Mr. Daly looked at me in astonishment, and finally said: 'I'll give you ten.' A few days after my first appearance, Edward E. Rice made me the tempting offer of $25 a week to enter the field of burlesque. I was only a slip of a girl and the offer made me feel of great importance; but Mr. Daly frowned at burlesque and wouldn't think of my going with Mr. Rice. The other day at Manhattan Beach, Mr. Rice and I were recalling his offer, and he said he thought I had made a mistake. Mr. Daly doesn't.

"Under Mr. Daly's guidance, I played many parts, and felt honored by being chosen as Ada Rehan's understudy. When I left Daly's, I succeeded Mrs. McKee Rankin as Carrots in '49. Mrs. Rankin taught me the business, and Joseph Holland, who played the opposite part, taught me the songs and dances. Charles Wyndham saw me, and the result was I went to the Criterion Theatre, London, for two years, but not until after Lester Wallack had offered me the part of Fuchsia Leach in Moths, in which I made a pronounced hit. On the opening night Lester Wallack was carried on the stage in a chair and congratulated me—the only American in his company.

"Wearying of the long runs in London, I returned to America to fill the position of leading lady at the Boston Museum and originated in this country the parts of Dora in Harbor Lights, Evelyn in The Bells of Haslemere, and Sophia, in an adaptation of Fielding's Tom Jones. Then followed Dora in Diplomacy, Lydia Languish in The Rivals, The Dominie's Daughter, Esther in Caste, Held by the Enemy, Parisian Romance, Dr. Jekyll and Mr. Hyde, Ophelia, and others.

"A season with Little Lord Fauntleroy, in which I played Dearest, came next; then Dr. Bill, The Crust of Society, and Hoodman Blind (the dual character of Nance and Jess being one of my favorites), and Rosedale.

"While it would be very nice to be a star, at present I do not soar so high. My ambition is to be the leading lady of a stock company right here in New York, the place that has been my home and where I was born."

EMMA EAMES.

STUDIES IN EMPHASIS.

BY ALLRED AYRES.

"The student of the art of delivery never finishes, there is always something left for him to learn."

Canon Fleming proceeds to mark the emphatic words in the fourth act of The Merchant of Venice as follows:

BASSANIO. This is no answer, thou unfeeling man,
to excuse the current of thy cruelty.

I should not emphasize *no*, but I should emphasize *man* quite as strongly as the adjective *unfeeling*. The two words are equivalent to one single word—*wretch* or *monster*, for example, and consequently should be made about equally emphatic. In such cases, the last word always gets slightly the most stress. If the locution be such that the words may be transposed without affecting the sense, it will be found that the word placed last will always be slightly the most emphatic. Here is an example: "It seems that a law had been recently made that a tax on *old bachelors' pates* should be made." Now, transpose the three italicized words as we will—the pates of old bachelors, the pates of bachelors that are old—and we see that it is always the last word that is naturally somewhat the most emphatic.

SHYLOCK.—I am not bound to please thee with my answer.

Our author marks no word in this speech for emphasis. I have always emphasized *thee* very strongly, and this, possibly, will be considered by most persons the more effective reading; but is it the more correct? That, I am inclined to think, is more than doubtful. Should I ever play the scene again, I think I shall adopt the Canon's reading, speaking the speech in a sneering rather than in an angry tone. Treated in this manner, I should not be surprised to see the speech gain in effectiveness.

BASSANIO.—Do *all* men *kill* the things they do *not love?*

Were there any question of the things men do love, then the emphasis on *not* would be correct, but not otherwise.

SHYLOCK. *Hates any* man the thing he would *not kill?*

Neither *not* nor *kill* should I emphasize, but I should emphasize *would* very strongly. The thought is: Does any man hate a thing he would not *like* to kill, and this thought is very clearly brought out by emphasizing *would*. The two last words should be touched very lightly.

BASSANIO. *Every* offence is not a *hate* at *first*.
SHYLOCK. *What!* would'st thou have a *serpent sting* thee *twice?*

This reading is bettered, I think, by touching *sting* lightly.

ANTONIO. I pray you, think, you *question* with a Jew.

The comma after *think* is the Canon's. This reading seems to me utterly bad; it has, so far as I can see, neither rhyme nor reason to defend it. *Jew* is surely the word to emphasize.

You may as well go *stand* upon the *beach*
And bid the *main flood* bate his *usual height*.

It is not probable that our author would have us make as much of *stand* as the italicizing would intimate.

You may as well use *question* with the *wolf*,
Why he hath made the ewe *bleat* for the *lamb*.

I should not stop for an instant on *question*, and in the second line the only words I should emphasize are *ewe* and *lamb*.

You may as well *forbid* the mountain pines
To *wag* their *high tops* and to make *no noise*,

Were I to mark these two lines for emphasis, I should, probably, italicize *mountain pines* and leave the rest to the reader's discretion.

You may as well *do anything most hard*
As seek to soften *that* (than which *what's harder?*)
His *Jewish heart*: *therefore* I do *beseech* you
Make *no more offers*, use *no further means*,
But, with *all brief* and *plain conveniency*,
Let *me* have *judgment* and the *Jew* his *will*.

Here, to my thinking, is a great deal too much emphasizing. The reading here indicated cannot be other, it seems to me, than heavy, stilted, monotonous—in a word, unnatural. The words I should not emphasize are: *do*, *most*, *what's therefore*, *no more*, *no further* and *all*.

BASSANIO.—For thy *three* thousand ducats here are six.

SHYLOCK.—If *every ducat* in *six thousand* ducats
Were in *six parts*, and *every part* a *ducat*,
I would *not* draw them; I would *have* my *bond*.

If Shylock were asked if he would accept, then he would properly, naturally, emphasize the negative, but not otherwise. *Draw*, I take it, is the emphatic word.

ON WILLIAM COLLIER'S BOB ACRES.

The *Chap Book*, an amusing little ultra-literary publication, devoted chiefly to singing the praises of the Belgian radicals and Robert Louis Stevenson, contains in the editorial notes of its July issue a criticism of the recent lamentable performance of The Rivals by the burlesque company. After characterizing the production as "little short of sacrilege," the critic goes on to say:

"Mr. Willie Collier, as Bob Acres, was really good. His performance was conscientious and amusing, and for it he deserves no little praise. It was much less farcical than Mr. Jefferson's acting, and, fortunately, it was much more as Sheridan intended it. I cannot help feeling that Mr. Collier could do well in legitimate plays, and that it might be an excellent move for him—if he has any ambition—to secure a place in the Empire, Lyceum, or Daly companies."

The *Chap Book* probably does not know that Mr. Collier served a conscientious apprenticeship in the stock company of Augustin Daly; that his performance of William Page in The Merry Wives of Windsor attracted attention in a cast that included Ada Rehan, John Drew, Otis Skinner, Virginia Dreher, and Charles Fisher; that Mr. Collier has starred for a year in legitimate comedy.

"Stick to your last" is a very good motto, and the *Chap Book* will do well to confine itself to paeans for Stevenson. Mr. Collier needs no advice as to the fit employment of his talent.

☞ *Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.*

THE MAKING OF THE THEATRE.

V. Stage Mechanism and Stage Effects

A philosopher might profoundly remark that the first attempts at stage mechanism grew out of the ethical spirit—the desire to see virtue rewarded and vice punished; for it was through the trap-door that the wicked were sent to the lower regions and the good, who died on the stage, by some contrivance, were taken above to dwell among the gods. The trap-door was first used in 1598. In the stage directions for "The Looking Glass for London," (1594) there is this direction in regard to a scene: "The magi with their rods beat the ground, and from under the same riseth a brave arbour." Again: "A flame of fire appeareth from beneath, and Ridogen is swallowed." It seems highly probable that some stage effects must have been introduced in the caldron scene of Macbeth or the language would have been meaningless. "Rises" and "sinks" were the mechanical contrivances for ascending or descending from the stage, and they are often mentioned in the old plays. Sometimes the words, "if convenient," are placed in the prompt book, indicating that some theatres were better furnished than others with mechanical contrivances, a condition of affairs that holds good in the present day.

A great advance in theatrical mechanism was brought about with the introduction of the panorama. The theatre quickly utilized this new form of scenic presentation and introduced what were called "panoramic effects." In 1828, when the Red Rover was produced at the Chestnut Street Theatre, Philadelphia, the nautical illusions in the play were new to this country. By means of a mechanical background the audience were led to believe that a ship was actually in motion.

Panoramic effects were successfully used in 1839 by Macready in the revival of Henry V., illustrations being given of the storming of Harfleur, the battle of Agincourt, and the departure of the fleet. Later on the march of the General's army in "Timon of Athens" was illustrated, and in "Pericles" the voyage to the Temple of Ephesus was portrayed.

In 1875, at the Holborn Theatre, England, the panorama was first used to give the illusion of the motion of a railway train, though the inventor omitted the important detail of the revolution of the wheels. In Providence, R. I., in 1882, there was produced a play called Josiah Allen's Wife. There was a scene in which the heroine of the play jumped in a wagon, took the reins of the horse, and was supposed to make a journey at a brisk gait. The illusion of the rapid motion was produced by means of two panoramas, respectively, before and behind the horse, one representing a kind of low wall and the other an open stretch of country. In the intervening space there was an ingeniously contrived treadmill hidden from the audience on account of the wall in front. The two panoramas were connected with this by machinery, and the whole was so well balanced that the horse set everything in motion, and seemingly caused the country scene to fly past the eyes of the beholder. Notwithstanding the ingenious mechanism of this play it failed to draw. In 1888 the panorama was very successfully used in the beautiful revival of the Midsummer Night's Dream, at Daly's Theatre, New York. The journey to Athens was skilfully depicted by this method, the work being done by Henry E. Hoyt.

The gauze curtain, in very early times, began to play an important part in theatrical representations. It was found a most useful accessory in producing stage illusions. A hundred years ago, in Paris, a scene representing a dancing lesson was produced on the stage, which seemed to be reflected in a mirror at the back of the scene. The lady and her teacher really had "doubles," who executed the reverse arrangement of the steps. The real dancers and their doubles went through the movements, back to back, with considerable space between, a gauze curtain helping greatly to complete the illusion.

In the production of Shakespearean plays the gauze curtain has been used successfully. When Phelps revived Macbeth at the Sadler's Wells Theatre, in 1844, in the third scene in the first act, where the witches appear, the gauze curtain was gradually drawn up toward the close of the scene by fine cords, rendered invisible by a powerful light. When the same manager produced the Midsummer Night's Dream, nine years later, one of the effects was showing the fairy wings through a curtain of green gauze, thus subduing, as Professor Morley has said, "the flesh and blood of the actors into something more nearly resembling dreamy figures."

In 1878 steam began to be utilized as a method of representing clouds in motion, the first theatre to try the experiment being the Munich Opera House. An ordinary generator was placed behind the scenes, or beneath the stage, and the steam allowed to escape through a series of perforated pipes running below the boards. This illusion would have been more satisfactory had it not been for the hissing noise caused by the escaping vapor.

At the Wagnerian festival, held at Bayreuth, in 1876, a steam plant was used with great success. A correspondent wrote: "Such sunrises and sunsets, with the most gradual and perfectly natural changes of color, have probably never before been seen on any stage; while, by means of the reflection of colored lights on the vapor of steam, most wonderful effects of fire were produced. In one scene the whole stage appeared to be a mass of flame, and some of the more nervous of the audience were really uncomfortable, and could hardly believe that it was only a deception." The steam effect was first used in England in 1880 at Her Majesty's Theatre. About the same time a traveling spectacular combination in this country carried with them the necessary apparatus to produce this illusion.

There was a great deal of time and money spent in former years on stage mechanism, and a great many traps and other contrivances, made by the carpenter, used, because the public demanded theatrical attractions which made such devices necessary. Except in rare cases, mechanical devices or features which are the work of the master machinist and his assistants, are made at the present time to work above the floor. In the old times, when such plays as the Cataract of the Ganges, The Black Crook, The White Fawn, etc., were the favorite productions, the principal mechanical effects were operated from under the stage. Niblo's Garden (which has lately been torn down) had one of these old-style stages, built with special reference to the production of this kind of plays; and the Grand Opera House in San Francisco is fitted up on the same principle. A feature of modern stage mechanism is that the stage is so built that sections of it can be removed at will or the whole of it taken out without pulling a nail.

The use of electricity has revolutionised stage mechanism. It is used, for instance, to produce the effect of lightning. Thunder is produced by allowing heavy iron balls to run along an iron box. In old times these balls used to be started on their journey at the front of the house and ran all around the auditorium on an inclined plane built inside the walls. Plays are produced so carefully and with such regard to scenic and mechanical detail in these days that each piece is provided with its own peculiar kind of thunder and lightning, with reference to the character of the play and the effect to be produced; sometimes, for instance, it will be a flash and a long roll of thunder, or the lightning may be followed by a series of rolls coming from a distance.

Electricity has had the effect of entirely changing the methods of stage setting in so far as lights are concerned. During the reign of "the old gas man (as the electricians like to call their luminous predecessor), great care had to be exercised in lighting between the scenery; now, an electric light can be placed at any point on the stage without danger of fire.

The demand for the theatrical form of amusement in all parts of the country, and the desire of people living out of town to see the metropolitan successes, has led to the system of traveling combinations. It was very soon found that for such companies the old style of scenery was bulky and unmanageable in transportation. Now, the frames of the scenes are made of pine wood, three-sixteenths of an inch thick, about twice the thickness of that used for cigar boxes, and the scenes are so light that a child can almost handle them. These frames are built inside of a stationary frame, which can be adjusted to any size required, and in this way the carpenter is able to keep the shape with exactness. After the frame is made it is covered with scrim, a coarse grade of linen, and this is prepared with a preparation of glue ready for the scene-painter. Much of the work of preparing the lumber and getting it into proper shape (sawing, planing, etc.) is done with the aid of machinery run by electricity, though only the shops in a few of the theatres are thus thoroughly equipped. The Fifth Avenue Theatre, New York, claims to have the best shop of this kind in the country. This is under the charge of Claude L. Hagen, who is quick to seize upon every modern contrivance for the perfection of this kind of work, and who has made several valuable improvements himself on the methods formerly in use.

It is the effort of the stage machinist to make the scenery as strong and light as possible. In the elaborate production of plays at the present time so much scenery has to be handled, and handled so rapidly, that the questions of weight and simplicity of construction are very important factors to be carefully considered. And it must not only be light, but strongly put together. The corners and cross-pieces of the frames are now held together, not only with nails, but with iron braces specially made for this purpose. In old times a scene used to be supported from behind by a piece of stripping, or "most any old thing" that was lying around and could be used for this purpose. Now scenes can be held together by means of a toggle shoe, the invention of Mr. Hagen. This is described as an improved shoe for the frames of stage scenery, its object being to provide simple, inexpensive and efficient means for securely fastening and rigidly bracing together the different portions of the frames in such manner as to avoid weakening them in any part. These shoes are also provided with means for the attachment of the braces employed in holding the frames in an upright position, and are so constructed that rails having rounded edges may be employed, whereby there is no chance of the canvas being cut or the paint abraided. The new style of "brace" for holding the frames has a sharp iron point at the lower end, which is driven in the stage, the upper end being fitted, at will, into the shoe.

In former times the theatregoer would be annoyed at getting glimpses of light between the frames of the scenery where they met together in the centre. A strip of steel is now used so as to lap over and cover the crevice, thus avoiding this difficulty. In former days there was the melodramatic system of "writing front," or what is technically known as "carpenter's scenes," designed as halting places filled up with irrelevant buffoonery to make time for the scene-shifters to do their work. The difference between those "palmy days of the drama" and the present time is that then an author was handicapped by the stage carpenter, whereas now he is helped. Just one hundred years ago the Iron Chest, by George Colman, the younger, produced at the Drury Lane Theatre, proved a failure. The dramatist, whose plays were nearly always successful, charged John Kemble that the stage was so bunglingly constructed that there was no time for the scene-shifters to place the lumbering frame-work on which an abbey had been painted behind the representation of a library, without having an intermission of ten minutes in the action of the play and that in the middle of an act.

Still further back in dramatic history, on account of the lack of scenery, the chorus was needed to offer an apology to the audience, beseeching them—

Still be kind,
And eke out our performance with your mind.

There are many mechanical devices, used in connection with the scenery, small in themselves but of vast importance in the aggregate, that facilitate the work of the scene shifters. One is called a safety hook, with which tables and platforms are fastened. Under the old system the hooks in use would, from an accidental blow, become unfastened and serious accidents have resulted from this cause; a little catch is now placed across the bottom of the hook, thus preventing it from coming apart. We have often witnessed the embarrassment of an actor who was to make his exit through a door and who found that he could not because the stage-hand was not there to unbutton it on the other side. Such awkward scenes are no longer necessary, all on account of the invention of the double-door button, which is so arranged as to work from each side of the door. Scenes are more securely fastened together by means of the cast iron catch. The ropes to let down the scenery from above were formerly cut as occasion required and tied together in a knot. Now they are joined together by "snaps and beckets;" the "snap" being a catch or small lock, closed and opened by pressure (something like the chain used to fasten horses) and the "becket" (a nautical term meaning a piece of rope) placed to confine another rope or spar.

Probably the most important stage effects of the present day are brought about by means of electricity. They have reference chiefly to a representation of the various phases of the weather, or of nature—lightning, clouds, snow, rain, sunsets, sunrise, etc. So closely has the electrician studied this subject that he can imitate the gradual approach of dawn and daylight; darkness, either complete or with clouds, moon or stars showing; a storm, including thunder, lightning, rain, clouds, rainbow; a sand-storm on the desert; northern lights; a forest scene with waterfall, crested with foam, in the distance, and a river scene, showing the ripple on the water. Some of these effects are produced with the aid of apparatus from the switchboard, others by the blending of colored lights. A most important instrument is called the Fata Morgana, which is something like a photographic camera. Revolving glass disks are employed to produce the effect required on a back drop scene. Plates are used to produce rain, snow, lightning, clouds, a sand-storm, and a waterfall. The rain plate is worked with concentric streaks of paint, and when it is made to revolve in front of the lens the effect is very natural. The plate employed in a similar manner to represent clouds passing rapidly over the sky has been used with great success in some of Wagner's operas; the ride of the Valkyries through the heavens, for instance, was shown by means of this apparatus. In a recent issue of *Electric Power*, Theodore Watts explains how the sand-storm is produced in the last act of The Queen of Sheba: "The Queen and her retinue are fleeing across the desert. A solitary palm surrounded by sand dunes comprises the whole scene. The sand-dunes are nothing more nor less than the stage-cloth, raised from the floor by short, pointed sticks of wood. The solitary palm-tree is more interesting. It is made of steel scales, laid one upon another, after the manner of the scales of a reptile or serpent. It is, therefore, capable of being bent almost to the ground. Wind machines are placed in the wings to give noise to the storm. The darkening of the scene and the indistinct roaring of the wind give the first sign of the approaching storm. From the topmost branch of the palm thin wires are stretched to the wings on each side of the stage. Stage hands alternately pull the palm from side to side, the pulls becoming more violent as the blast increases. Next, a sand plate is put into the projector (of the Fata Morgana instrument) and made to revolve slowly, the lens acting on the bottom of the plate so as to give it a horizontal effect. The result is that the air appears to be full of flying sand. The tree sways violently from side to side, and, one by one, the sticks under the stage cloth are leveled. The effect may be said to be terrific, and when the storm abates and a dim, reddish light appears on the horizon, nothing remains but the stripped palm and a limitless sandy waste.

George J. Manson.

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IN OTHER CITIES.

DETROIT.

After the very enjoyable excursion and banquet at Star Island Flats, July 15, the fourth annual convention of the National Alliance of Theatrical Stage Employes resumed its business proceedings next morning. Business transacted: A resolution requiring all locals in the National Alliance to join the American Federation of Labor was defeated. A resolution that hereafter all applicants for membership in the Alliance must be residents of the city in which the application is made was carried. Patrick Maloney, of Boston, was re-elected president of the National Alliance; first vice president, Harley Merry, New York; second vice-president, T. J. Bradley, Toledo; third vice-president, John L. Compton, Denver; secretary, George W. Gienney, Chicago; treasurer, M. P. Pickering, Boston. Executive board: P. T. Berry, Boston; Herman Bonn, St. Paul; W. F. Trebein, Detroit; B. J. Ryan, Brooklyn. Trustees: W. H. Reed, Newark; B. Burke, Rochester; James Murphy, Minneapolis. Sergeant-at-arms, A. A. Nichols, Syracuse. The officers were initiated and installed by Brother Lee M. Hart, of Chicago.

A pleasant surprise to the ladies of the dining-room staff of the Griswold House occurred at the supper table Saturday evening, when Lee M. Hart, on behalf of the delegates, presented them with a purse of goodly proportions.

Mr. Hart, in delivering himself of the presentation speech, took occasion to express the appreciation of the delegates for the generous hospitality accorded them by Proprietor Fred Postal, of the hotel.

The members of the Alliance, in recognition of the series of outings and feasts, indulged in flattering terms of commendation of Detroit as a convention city.

The next convention will be held at Buffalo on the third Monday in July, 1897.

The Jefferson Park is unfortunate in respect to favorable wea her on opening days, fully two-thirds of the last six Sundays being attended by rain. Herr Grenada, a daring equilibrist, in a specialty named The Batcheler Hall, on a high wire, was compelled to omit the best portion of his act 19 owing to that cause. Ryan Wood and Ryan style themselves the World's Trio. The male member thereof would have been less objectionable had he refrained from remarks of a doubtful character.

The Crimmins and Gore engagement was canceled. Others on the bill included the Venetian Orchestra, La petite Eileen, Juno Salmo, and Herbert Cawthorn. The latter, an Irish comedian, who is genuinely humorous, and whose methods possess the added charm of cleanliness, was the feature of the evening. Audience large, considering the state of the weather. Dave Marion and Whitney Brothers week of 26; Alice Raymond Aug. 2.

William Lawrence, treasurer of the Detroit Opera House, who is as expert in the handling of the pasteboard as he is popular, together with Messrs. Llewellyn and Morris, representing the Vitascope on exhibition there, gave your correspondent an opportunity to witness a trial exhibition of a new set of views 18, which comprised the programme for the following week.

Despite recent rumors to the contrary, Manager Campbell, controlling the Empire and Capital Square Theatres, will not part with his houses, and will most likely conduct them the coming season as heretofore—playing combinations in the former, and the stock system, with specialties between acts, at the latter. Both houses belong in the popular price class.

The Whitney Opera House is undergoing a thorough renovation. The Lyceum Theatre reopens Aug. 24 with Town Topics. Both houses are under the management of E. D. Stair, who will again assume control of the Ward and Vokes co.

Charles Loomis, the efficient assistant treasurer of the Detroit, has returned from the West, and will resume his former duties in the Autumn.

John Marble is in town, but will leave about Aug. 1 to rejoin the Milk White Flag co. for rehearsals.

Buffalo Bill's Wild West exhibits July 27, 28, at Grand River Avenue grounds. OTTONE ZIMMERMAN.

LOUISVILLE.

The opening concert of the Bellstedt-Ballenberg Band at the Auditorium July 20 was given under somewhat discouraging circumstances on account of the hardest downpour of rain during the Summer. The concert was given in the auditorium proper instead of in the open amphitheatre, as intended, and the excellent programme rendered was thoroughly enjoyed by a fair-sized audience. The other concerts given during the remainder of the week were in the open air, and were successes in point of attendance and appreciation.

C. A. Arthur, who will manage the Avenue Theatre for Brady and Stair, the new lessees, will arrive here about Aug. 1 with his family, and will immediately commence making such preparations as will be necessary for the approaching season at that house.

Managers James B. Camp, of the Grand Opera House, and John T. Macauley, of Macauley's, are in New York attending to the booking of their respective houses and incidentally having a good time.

Ed and Charles Heverin, local bill-posters, prominent members of the National Bill-Posters' Association, attended the convention which was held in Cleveland, and state that action taken there was largely to the interest of persons in their line of business throughout the United States.

The Kurkamp open air concerts, which have been given at the Auditorium during the Summer, excited wide and favorable mention for the excellent music given and afforded much pleasure to the persons in attendance. While a trifle late, it may not be amiss to say here that Mr. Kurkamp's band won the prize for the best music at the Elks Reunion at Cincinnati.

The opening of the Buckingham Theatre is announced for Aug. 3 with straight variety. A successor for Colonel Savage as business manager, has not been named.

Walter S. Matthews, W. C. Madevill:, Adolph Klauber, Charles Bowser, John Snider, Ed O. Risley, Thomas Cook, Mary Louise Clary, Jennie Russell, Josie Norman, and Vetta Peters are among the professional people who are spending the Summer here, this being their home.

Hal Reid's Minstrel Show will open Macauley's Sept. 8. Under Mr. Macauley's former personal management of the house it was opened each year for seven or eight years with a minstrel entertainment. Among other first-class bookings announced for the season at Macauley's appear the names of Julia Marlowe-Taber E. H. Sothern, and Nat Goodwin.

Wilbur Adkins, formerly business-manager at Macauley's, was one of the visitors of the week. Mr. Adkins is now located in Cincinnati, engaged in his first love, journalism.

The Leiderkranz Society will give its midsummer concert at Phoenix Hill 28, with Douglas Webb, the rising young Louisville basso, as one of the principal soloists. CHARLES CLARKE.

PROVIDENCE.

The Shore resorts are being well patronized, and the amusements offered at Crescent Park and Rocky Point are better than any ever seen at these places.

Manager Boyden at Crescent Park is booked solid for excursions, etc., and the novelties he has at his "Coney Island of the East" are many. The Mandarin Zune is being given twice a day and its popularity is increasing. The concerts by Reeve's American Band are excellent.

At Rocky Point Manager Harrington is right in the swim and has about all the excursionists he can handle. The vaudeville bill for this and next week includes these artists: The Royal Imperial Japanese Troupe, Curtis and Gordon, Ives and Kent, the Pattens, Atlas, Mlle. Atlas, the Four Cohens, Ferguson and Mack, Wylie and Sanford, Bonnie Goodwin, Marguerite Ferguson, the Powers Brothers, and Richard Ferguson. The Vitascope has been added the past week and is a great feature. The New Sea Side Music Hall opened 20, and Lovenberg's Orchestra is giving promenade concerts. The National Band is also furnishing excellent music. The Chutes will be running at this place and at Crescent Park next week.

John Phillips, who has been doing specialties at Rocky Point, closed 18 and opens 27 as manager at Pico Park, Branford, Conn.

Raymond Hitchcock, of the Mandarin Zune co., was attacked by quinsy sore throat, and was out of the cast several days last week. His place was filled at short notice by George Hall. Mr. Hitchcock entirely recovered and made his reappearance 20.

Manager George H. Batcheller, of the Westminster Theatre, accompanied by his wife and daughter, left 20 for Jackson, N. H., for a few weeks' rest.

John Rankin, of the Providence Opera House, is doing excellent advertising work for the Chutes and Pain's Pyro-spectacle, Japan and China.

While on one of my weekly trips to Edgartown 19 I met my good friend, Arthur W. Bogart, THE MIRROR'S Elizabeth, N. J., correspondent. Mr. Bogart will spend his two weeks' vacation at Edgartown, and agrees with me, that it is about the best place on earth for recreation and rest. HOWARD C. RIPLEY.

DENVER.

The production at Manhattan Beach July 19 of All the Comforts of Home resulted in a very gratifying hit. The bright little comedy received a great deal of attention in the way of scenery and properties and the casting was unusually well done. The piece was not marred by the "doubles" that have always disfigured it in its presentations by touring cos., each character being assigned to a separate artist. The parts of Bender in the hands of George R. Edeson and Mrs. Bender in the hands of Mattie Earle were notably well played. Miss Crossman as the volatile Fifi with her cigarettes and her tights revealed this agreeable artist in a lighter vein than usual. The Hastings of Mr. Neil was capitally done and the Tom McDow of Maher afforded a clever artist an agreeable opportunity. Miss Stafford as Rosabell was very happily cast, and Frank Readick a new-comer, added to the effectiveness of the ensemble. Charles King's Dabney was a study in grotesque characterization. Anna Blanche through illness was absent from the cast. Dr. Bill, followed by Lockhart's (original) performing elephants, week of 26.

At Elitch's Gardens, Lost Paradise is the bill this week with Walter Edwards and Jeanie Kennark in the leading roles. This is Mr. Edwards's first week in charge at Elitch's and he has shown excellent judgment both in selecting and casting the plays. His appearance at this popular resort is an assurance of a better class of productions and larger audiences, as many of the friends he made at Manhattan Beach will follow him to to the Gardens. Mr. Edwards's performance of Ruben Warner was one of the best ever seen in this city. He is especially qualified for the part in voice and appearance and brings to it unusually intelligent readings and actions. Miss Kennark repeats her former success in the role of Margaret Knowlton, a success she made so decided in her appearance here in the part last spring. Hugh Ward made his first appearance with the co. in the part of Bob Appleton and scored a decided success, as did Marguerite Fealy as Nell, and Mary Dupont, a Denver girl, as Polly Fletcher. All the old favorites made hits. Gus Wemburg as Billy, Mr. Glazier as Knowlton, Mr. Montague as Standish, and Max Von Mitzel Schwartz, scored hits. Dora Wentworth's characterization in Cinders is also worthy of mention. This is Lettie Allen's last week, as she goes East to join Clay Clement's co. Woman Against Woman week of 26. Sells Brothers and Forepaugh's Combined Shows played here 20, 21 to crowded houses.

F. E. CARSTARPHEN.

ST. PAUL.

A very pleasing social event was the entertainment given by Ben Johnson and Walter Hale, assisted by Hershall Mayall and several of our clever amateurs, at Litt's Grand Opera House. A brilliant and representative audience of society people of St. Paul greatly enjoyed the entertainment, and testified their appreciation of the entertainment in frequent rounds of applause and curtain-calls. A triple bill was presented, including The Bicyclers, by John Kendrick Bangs; In Honor Bound, by Sidney Grundy, and My Turn Next, by Thomas Williams. In the opening play, The Bicyclers, the parts were well cast, and very cleverly played by Ben Johnson, Walter Hale, Hershall Mayall, Adah Hawkins, Sophie Borup, and Robert Hale. In Honor Bound, the difficult part of Sir George Carlyon was admirably interpreted by Walter Hale, and made a most favorable impression. Hershall Mayall was exceptionally good in the part of Philip Graham, a part that requires quiet and intense acting. Katherine Everts, as Lady Carlyon, was excellent. Adah Hawkins was decidedly charming as Rose Dairymple. In the farce, My Turn Next, Ben Johnson, as Tarranicum Twitters, did a very clever bit of character work, which kept the audience on the laugh throughout the play and won for him rounds of applause. Hershall Mayall was decidedly good in the role of Jim Bolus. Adah Hawkins made a hit in the part of Peggy. Sophie Borup as Lydia Twitters, Maud Lewis as Celia, Robert Hale as Tom Trap, John Miller as Farmer Wheatear, were excellent in their respective roles. The plays were attractively staged, and the entertainment throughout was a success.

The Metropolitan and Grand remain dark. The open-air attractions at the lake resorts continue to draw large attendances.

Great preparations are being made to entertain the G. A. R. encampment and visitors during the first week in September. GEORGE H. COLGRAVE.

BUFFALO.

Olivette was given 20-22 by the Wilbur Opera co. at the Star Theatre. The seating capacity of the theatre was taxed at each performance. Without exception this has been the most successful season of Summer opera in the history of Buffalo.

Eloise Mortimer, prima donna of the co., was formerly a resident of this city and has lost none of her old charm for her many friends. J. C. Harvey, one of the comedians of the co., has made a decided hit, as has Claude Amsden. E. A. Clark, Emmet Drew, and other members of the co. come in for their full share of honors.

In Olivette J. C. Harvey as Coquillicot was inimitable. His make-up alone was irresistibly funny and his performance was in every way commendable.

The Black Hussar was the opera 23-25, with two performances daily.

Owing to extensive repairs to be made in the Star Theatre before the opening of the regular season the engagement of the Wilbur Opera co. will be cut short, concluding Aug. 1, greatly to the regret of frequenters of the theatre.

A. L. Wilbur, proprietor and manager of the Wilbur Opera co., came to Buffalo a few days ago to remain until the close of the engagement. While on his way to the theatre the evening of 18, Mr. Wilbur was struck by a falling shutter and received a deep, ugly gash in the forehead.

Maud Doniel, press agent and stage manager of the co., was with Mr. Wilbur at the time of the accident. Aid was obtained and the injured man taken to the Star Theatre, where a physician was summoned. The wound was dressed. Mr. Wilbur was not seriously injured, and his many friends in the city are congratulating him upon his narrow escape.

Manager J. R. Stirling, of the Star, returned 21 from Detroit.

With the exception of the Star, Buffalo theatres are dark. The continued hot weather is not conducive to activity in theatrical matters and everything is unusually dull. MARIAN DE FOREST.

KANSAS CITY.

The sixth and final week of the stock co. at Fairmount Auditorium was one of the best weeks of the season, as a strong production of Twelfth Night was given, with the added embellishments of fine scenic effects, including a fountain of real water in the garden scenes, and the full musical score as used in the most notable productions previously made. Henry Jewett as Malvolio presented a strong and truthful characterization of this vanity-filled personage. Frances Hastings as Viola made a very pleasing impression, and delivered her lines with good effect. The predominating spirit of fun pervading the piece was Sir Toby Belch, as portrayed by that inimitable actor of this part, William F. Owen, who has never been seen to better advantage. Thomas W. Ross made a strong companion piece for him in the role of Sir Andrew Aguecheek, and really gave an excellent performance. The rippling laughter of Daisy Lovering as Maria was infectious, and the Olivia of Virginia Johnson was a well balanced piece of acting. J. P. Whitman as Fabian, Edward MacKay as the Duke, T. C. Valentine as the clown, F. M. Paget, Stewart Allen, and others, all acquitted themselves well. The season of six weeks was a remarkably successful one in the point of excellence of the productions made, and could hardly have been otherwise with the strong actors and actresses the co. numbered among its members.

An arrangement has just been made to present Edison's latest marvel the Vitascope, for two weeks, commencing 26, in connection with some strong vaudeville acts furnished by Colonel J. D. Hopkins, of Chicago.

The only other attractions are Shooting the Chutes at Troost Park, and Liberati at Washington Park, both of which are drawing fairly.

FRANK B. WILCOX.

MINNEAPOLIS.

All theatres dark week of 19.

P. T. Bannon, assistant manager of the Metropolitan Opera House, left last week for the Pacific coast, where he will spend his vacation.

The attraction at the Lake Harriet Pavilion week of 21 was the Plantation Minstrels, a colored organization of considerable ability. Their rendition of popular negro melodies caught the crowds and they were obliged to respond to repeated encores.

Nettie Bourne, a local favorite, will star in standard plays next season. F. C. CAMPBELL.

SAN FRANCISCO.

Rose Coghlan and Fred Warde have made a hit at the California in Carmen, and the managers say the past week was a record breaker, even bigger than the week of Old Kentucky. Carmen was billed for one week, to be followed by Madame 20-26, but there was such a rush for seats that they decided to cut out Madame and run Carmen this week. Rose Coghlan's Carmen is one not soon to be forgotten. The garden scene in the second act is the most popular part in the performance. The scenery has received great care not only in this scene but in the entire production. In the second some Spanish dancing and Spanish music have been introduced, and the climax of this act makes it the popular act. Carmen continues through the week; then The Merchant of Venice will be put on, with Warde as Shylock and Miss Coghlan as Portia. Neither have ever been seen in these parts in this city.

The regular season at the California opens Aug. 3, when Chauncey Olcott comes with his co. for three weeks, opening in Mavourneen, to be followed by The Irish Artist and The Minstrel of Clare. Mr. Olcott has many friends in San Francisco. Years ago he used to be the tenor in the old Emerson Minstrels at the Standard Theatre, at the time Mr. Morganstein was treasurer of the co. Following Chauncey Olcott, Steve Brody will be seen at the California in his play entitled On the Bowery.

The Baldwin dark. The Empire Theatre stock is en route direct from New York, and will open the season 27, when they begin a three weeks' engagement in Bohemia, to be followed by The Benefit of the Doubt. The co. includes Viola Allen, late of John Drew's co.; William Faversham, Annie Irish, May Roberson, Mrs. Thomas Whiffin, Ida Conquest, J. E. Dodson, W. H. Compton, Ferdinand Gottschalk, Robert Edeson, and other well known people. The Empire Theatre stock co. will be followed by The Gay Parisians. During Carnival week The Prisoner of Zenda will hold the boards, with James Hackett in the title role and Isabelle Irving as Flavia. The co. opens week of Oct. 3.

Following the announcement of these strong bills, comes the news that Al. Hayman has Abbey's Theatre, The Knickerbocker, and will send the best productions he has for that theatre to San Francisco.

Sam Mever, of the Empire Theatre co., is in this town, and has billed Bohemia from the ocean to the bay. If advertising will make a success, Bohemia will be the catch of the season.

At the Columbia 20-26 is a double bill. The Two Escutcheons will be produced Monday, Tuesday and Wednesday, and the balance of the week be given up to the reproduction of Moths, in which Margaret Craven will again join the co. Mr. Frawley arrived afternoon 20, and in the evening came to the theatre just in time to see a big house. Had he come Saturday or Sunday of last week he would have found even bigger houses, as the orchestra was on the stage and chairs put in to make room for the overflow. Mr. Frawley looks as well groomed as ever. He says he has secured a leading lady in the person of Louise Thorndyke Boucicault to take Maxine Elliott's place, and added Alice Pixley and Alice Evans to the co. The Two Escutcheons this week contains the same cast as in the opening performance, excepting that young Windgate has the part of Rudolph (the part Frawley had in the opening week) and does it in very good style. Blanche Bates has been doing some very good work lately. Her work in the third act of The Charity Ball as Phyllis Lee was an exceptionally good bit of acting, and the parts that Harry Corson Clarke has been doing lately show him to be no mediocre comedian. George Leslie is becoming dearer and dearer to the followers of the Columbia, but does not stop there. He has come out in a new role. Not satisfied with being an actor, he has written a waltz, and called it "The Frawley Waltzes," and dedicated it to his manager. The Frawley co. will give a professional matinee 20 for the benefit of the Carnival, in which Maxine Elliott will appear for the last time in London Assurance. Miss Elliott and her sister, Gertrude, have made a big success of their engagement with the co. Mr. Frawley does not appear again in any part until A Social Trust is produced. He will devote all his time to the preparation of The Gold Mine, as he has made arrangements to take it to New York after the production here. Wilton Lackaye, Louis Thorndyke, Alice Pixley, and Alice Evans will join the company in the first production of A Social Trust and The Gold Mine. After Moths, we are to see the co. in Sothern's play, The Highest Bidder.

The Tivoli is drawing big houses. The people of San Francisco seem to be hungry for Grand Opera, and last week the house was packed each night. The bill was Rigoletto for part of the week, and Romeo and Juliet for the balance, and this week, 20-26, there is to be another bill. Monday, Wednesday, Friday and Sunday Mignon, and Tuesday and Saturday Martha. At the opening night of Mignon the house was jammed to the doors. The co. was up to the standard, and the numbers were warmly received and encored. The Huguenots and The Bohemian Girl will be the double bill week of 27-Aug. 2.

At Morosco's Grand Opera House, Irish Inspiration is the bill for 20-26. JAMES F. J. ARCHIBALD.

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Actors' Fund of America

New York, July 17, 1896.

In accordance with Section 30 of the By-Laws, notice is hereby given to the members of the Association that a SPECIAL MEETING will be held in the Rooms of the Actors' Fund, 12 W. 28th St., N. Y., on Thursday, Aug. 20, 1896, at 11 A. M., for the purpose of amending the By-Laws so that they shall conform with the Act of Incorporation as amended. A. M. PALMER, President.

DANIEL FROHMAN, Secretary.

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CORRESPONDENCE.

CALIFORNIA.

OAKLAND.—Macdonough Theatre (Fried'ander, Gottlob and Co., managers): House dark week of 13, and will continue so except for local rentals until the engagement of the Empire Theatre co. in Bohemia. Ex-manager Charles E. Cook will have a benefit 28, tendered by local and professional talent.==Oakland Theatre (Frank W. Bacon, manager): Emmet Sheridan, supported by Carrie Clark and stock co., in Killarney week of 13 to fair business. Coming: J. J. Dowling and Myra Davis in repertoire.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Miss Jerry 17, 18

FRESNO.—Barton Opera House (Robert G. Barton, manager): House closed for season.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): House dark week ending 18

COLORADO.

ASPEN.—Wheeler Grand Opera House (J. J. Ryan, manager): Joe Newman, Elizabeth DeWitt Kennedy, and Geneva D. Waters entertained first-class houses 14, 15. Miss by home talent 22.

LEADVILLE.—Weston Opera House (A. S. Weston, manager): Dark 12-29.==City Hall (P. Mack lessee): Mr. Simpson and co. played The Long Strike 12-19 to small house; co. good. The Hidden Hand 19-25.

GREELEY.—Opera House (W. A. Heston, manager): Dark 20-25.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Dark 12-18.

CONNECTICUT.

NEW LONDON.—Lyceum Theatre (Ira M. Jackson, manager): Lyceum Theatre stock co. presented a double bill 6. Sweethearts and A Cup of Tea being the attractions, to a good house. Comrades 21 to a good sized and enthusiastic audience.

GEORGIA.

SAVANNAH.—Theatre (Charles D. Coburn, manager): House dark week ending 18.

ALBANY.—Items: Work on the new Opera House is being pushed very rapidly, and it will soon be ready for the painters and decorators. The contract for the seating has been let to a Grand Rapids, Mich., firm. It will have a seating capacity of 1000. H. M. McIntosh, of the Albany *Herald*, has leased the house, and is booking first-class attractions only.

IDAHO.

WALLACE.—Opera House (Richard Dixon, manager): Laura M. Jones, woman's suffrage lecturer, to poor business 14.

POCATELLO.—Opera House (Watson and Kinport, managers): House dark week of 13-18. Seton's Vaudeville co. Aug. 4.

BOISE CITY.—Columbian Theatre (J. H. Pinney, manager): House dark 20-25.

ILLINOIS.

DECATUR.—The Jessie Mae Hall Comedy co., under the direction of Mark Swan, closed a successful engagement at Riverside Park, having entertained large audiences for four weeks.

WAUKEGAN.—Grand Opera House (George K. Spoor, manager): House dark week of 20.

EAST ST. LOUIS.—McCasland's Opera House (Frank McCasland, manager): Item: This house will probably open Aug. 30 with Coon Hollow or W. G. Field's Minstrels as the attraction.

INDIANA.

NEW ALBANY.—Opera House (J. D. Cline, manager): House now being used for campaign purposes. ==Items: Thomas C. Cook, of Louis James co., and Robert Haight, formerly of Thomas Keene co., were here last week.—The Winamac Fishing Club entertained the Elks at their camp on Silver Creek 13 and a royal time was had.—R. V. Prosser made quite a hit by his rendition of Doris at the Y. M. C. A. musicale 21.

VINCENNES.—Item: J. F. McJimsey, who recently purchased Green's Opera House, is having the structure thoroughly overhauled and repaired. The interior is being neatly and artistically decorated by Cox Brothers, of New Orleans, and when finished will present an appearance equal to that of any theatre in the State. Messrs. Cox will also furnish a complete new set of scenery and doors. No expense is being spared to make the house complete in every detail.

CONNERSVILLE.—Andre's Theatre (D. W. Andre, proprietor): J. W. Wills's Two Old Cronies co. 18 to fair house. Rialta met with great success in her wonderful dances. A Booming Town Aug. 10.

IOWA.

DUBUQUE.—Items: Manager Harder, of Stewart's Park, will run vaudeville three more weeks and then put in comic opera.—Emma Myrkle left here 27 for New York, where she will soon be seen in vaudeville.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): Alberta Converse in Camille 14 to good business.==Item: Miss Converse goes to New York next week to make arrangements for next season.

MT. PLEASANT.—Grand Opera House (Frank E. McClary, manager): House dark at present. Several alterations are being made in the interior and exterior of the house previous to the opening of the season. Several new billboards have been erected throughout the city, insuring a more extensive billing than heretofore.

DES MOINES.—Foster's Opera House (William Foster, manager): House dark 13-18.==Grand Opera House (William Foster, manager): House dark 13-18

SIOUX CITY.—Grand Opera House (A. B. Beall, manager): House dark.

KANSAS.

PARSONS.—Edwards Opera House: C. M. Johnson has had a lease of this house for the last five years, but it expired 1, and E. H. Edwards, the proprietor, has decided to run it himself. He is having the house thoroughly renovated and put in first-class condition for the coming season.

MAINE.

PORTLAND.—Riverton Theatre: Deave's Royal English Marionettes 13-18, and Gorman's Imperial Japanese Troupe 20-25 have been witnessed by thousands daily.==Peak's Island Pavilion (Bartley McCullum, manager): The melodrama, Black Flag, 20-25 to S. R. O. Virginia 27-31; Charity Ball Aug. 3-8; Golden Giant Mine 10-15.==Forest City Rink (George W. Gordon, manager): The Only Holland, king of the air, and Herbert and Lane week of 20.==Elwell Hall (Great Diamond Island): Mrs. Jarley's Wax Figures 16 was enjoyed by a goodly crowd.==Items: Annie Louise Cary-Raymond is stopping at the Atlantic House, Peak's Island.—Daily balloon ascensions by Prince Leo Stevens is the out-door attraction at Peak's this week.—Beatrice Ingram is more of a favorite than ever this season, and Manager McCullum has granted the request of her admirers to star her one week. The play she will appear in will be announced later.—Stuart Robson and a party of friends were at Peak's for a few days last week.—William H. Crane, who has been at Bar Harbor with his yacht, was at Peak's 17 witnessing the production of Our Regiment. After the performance, he went into the dressing-room and congratulated James Horn, remarking that his was an exceptionally fine bit of character acting.—Eugene Tompkins, on his yacht, en route for Bar Harbor from Boston, was here 18.—James Lynch, of this city, will be assistant stage manager for Frohman's large productions for 1896-97.—Maude Edna Hall as Ned in The Black Flag was very strong and warmly received 20.—Justin Paige, of the Katherine Rober co., is in town, visiting friends.—Mr. Burditt, of Burditt and North, was here 20 making arrangements for the next season of Stoddard lectures, which will open at City Hall Dec. 20. Mr. Burditt has just arrived at his home, Prout's Neck, from a trip to the Yellowstone National Park with Mr. Stoddard.—Barnum and Bailey's Circus is billed for 31.

BATH.—Columbia Theatre (F. A. Owen, manager): Mora opened 21 for a Summer season, and pleased a fair-sized audience; co. good.

MARYLAND.

CUMBERLAND.—Academy of Music (Mellinger Brothers, managers): House dark 14-21.==Item: Fred Mellinger, one of the lessees of the Opera House, has gone to New York to book attractions for the coming season.

MASSACHUSETTS.

LOWELL.—Lakeview Theatre (Nelson A. Morrill, manager): Theodore Babcock and the New York Star co. presented Pink Dominoes week of 13 to good business. Will West and Marie Stuart were also entertainers. The attractions for the grounds were: Mlle. Nooyah, the Martines, and Evelyn. Coming: The Weston-Reimer co. in repertoire.

NORTH ADAMS.—Everything closed week 18-21.

MICHIGAN.

LANSING.—Baird's Opera House: Two grand concerts Aug. 4, 5, under direction of the Michigan Sangerbund, by a trained chorus of 500 voices.

BENTON HARBOR.—York's Grand Opera House (J. A. Simon, manager): House dark 20-25. Richards's Minstrels Aug. 3.

MANISTEE.—Opera House (Ed Johnson, manager): The William Owen Dramatic co. played a return engagement 13-15 to very good business.==Item: Samuel Meyers, the popular manager of the co., was initiated into the Manistee Lodge of Elks while the co. was in the city.

OWOSSO.—Caledonia Park Casino (F. H. Knapp, manager): The Grand Rapids Newsboys Band 17 pleased large audiences. The Cooley Comedy Sketch Team week of 20, including John Starr, comic juggler; Stella Mayhew, monologue artist and vocalist; and F. H. Chapell, character comedian.

KALAMAZOO.—Lake View Casino (W. A. Robinson, manager): The Lowell Musical Comedy co. for week of 20 to very satisfactory business.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): The Courtleigh Stock co. presented School 20 to a delighted audience. A Bed of Roses and Snowball 21 drew well, and were much praised. A Dangerous Game 24 and Caste 25 will close their engagement here. It is the universal opinion that this co. is the best dramatic organization ever seen here.

ADRIAN.—Items: The stage of the Opera House is to be made longer, wider, and higher, and the scenery is to be new throughout. C. D. Hardy is to have the management of the house, which will be ready to open about the middle of September.

MINNESOTA.

STILLWATER.—Grand Opera House (E. W. Durant, manager): House dark 13-18.

AUSTIN.—Opera House (F. A. Schlender, manager): Redmond Dramatic co. week of 27. Regular season opens Sept. 3 with Lincoln J. Carter's Fast Mail.==Item: The Hill-Marche players disbanded here 17.

MISSISSIPPI.

WATER VALLEY.—Valley Opera House (Herring and Crosley, managers): Blanche Buffington and co. 17, 18 to poor business. Belle Boyd lectured 20 to good house. The old confederates turned out en masse.

MONTANA.

MISSOULA.—Bennett Opera House (G. N. Hartley, manager): Kennedy's Concert co. delighted a small audience 18. House dark 20-25.

NEBRASKA.

KEARNEY.—Opera House (Richard L. Napper, manager): Ober Ortis co. to good business; co. far above the average. Too much praise cannot be Gilbert Sossick, who masters the part of Matthias given in The Bells.

FREMONT.—Low Opera House (E. L. Usher, manager): Lee and Sherman co., who were to have appeared 6-11, will begin a week's engagement 20.

NEW JERSEY.

DOVER.—Baker Opera House (William H. Baker, manager): House dark 12-18.

ASBURY PARK.—Park Opera House (H. C. Dennis, manager): Season at this house will open with Cuban Fair 27; Coon Hollow Aug. 3; Town Topics 7; Tony Pastor 11; McIntyre and Heath in Dixie Land 14.

NEW YORK.

ALBANY.—Items: The advance sale for the festival of the Round Lake Musical Association, which opens 23, is large. A novel feature will be the attendance of several bicycle parties. Albanians are much interested, as Elizabeth Hamlin Fassett, the leading soprano, formerly sang in St. Peter's Church, and William M. Newton, the baritone, at present sings in the First Reformed Church.—Manager Fred F. Proctor has appointed C. H. Smith as business manager and booking agent, and Ad. Geeber as treasurer and resident manager of the Leland Opera House for next season. The former will also book attractions for Harmanus Bleecker Hall. The latter has many friends here, who will be pleased to know that he will be here again.—Manager Carlin, of the Pearl Street Theatre, says he will have a strong attraction for the opening—the latter part of August. The drop-curtain and scenery are being painted by William Carlin.—Business Manager Buck, of the Gaiety, is in New York, booking attractions for the coming season.—Harmanus Bleecker Hall will probably be managed by Superintendent Kelly the coming season. Primrose and West have it for one night, Aug. 18. The first attraction by Woodward and Davis will be The Prisoner of Zenda, in September.

ROCHESTER.—Items: The Lyceum and Academy managements announce an early presentation of light opera—the Wilbur at the former and the Kohle troupe at the latter.—The suburban Summer resorts are using their best efforts to please their patrons. At the Auditorium, Ontario Beach, Manager Scott presented 20-21 the Jordans, aerial artists; Whippen and Pickett, Caledonian duo; Rawson and June, club experts; Al Grant, monologue artists; Rosalie, vocalist; Rice and Elmer, horizontal bar; and Fouti-Boni Brothers, comedians, and proved a drawing aggregation.—At the Cottage, Edison's Vitascope pleased large attendance.—At Windsor Beach, the "shoot-the-chute" is the principal attraction.—Glen Haven amuses the crowds with Professor Robinson and his balloon ascension.

SARATOGA SPRINGS.—Town Hall (Leonard and Eddy, managers): Professor Louis C. Elson, of the New England Conservatory of Music, delivered lectures 21-23 on "Music" to large audiences. Anna Louisa White in monologue, Flirts and Matrons, for benefit of Martha's Rest, 16 to good business. Professor Ferguson lectures on "The Christian Church and the Roman Empire" 20-25.==Item: Corse Payton was in town for a few hours 21.

AMSTERDAM.—Item: Manager Neff has begun work on his new opera house on the old site of the one burned. He expects to have it completed by Sept. 15. The plans were drawn up by Lemphut, of Rochester, and the work is under his and Manager Neff's supervision. No pains will be spared to make it one of the finest in the State. The seating capacity will be about twelve hundred; stage will be 52x58, equipped with a full set of scenery, and lighted by electricity and gas. Manager Neff intends to give the citizens a place of amusement that has long been wanted. He is booking some first-class attractions for the season.

CORNING.—Opera House (A. C. Arthur, manager): The members of Hal Reid's Hearts of Steel co., ably assisted by Daniel Ryan and Dr. C. E. Campbell, of this city, presented Damon and Pythias 16 to a large audience; performance excellent. The same co. present Comrades for benefit of local G. A. R. 20.

WAYLAND.—Weinhart Opera House (Weinhart Brothers, managers): Gorton's Minstrels 17 to good house; co. good.

CORTLAND.—Opera House (Warner Rood, manager): The Tramp's Daughter 22 under the direction of Edward B. Kelly. Winnifred Smith in the title role, and B. D. Hakes as Bridget Maloney, deserve special mention for their fine and conscientious work, while the entire co. show the effect of Mr. Kelly's careful training, to both their own and his credit. A good-sized audience was present.

GLENS FALLS.—Opera House (F. F. Pryun, manager): Corse Payton Comedy co. Aug. 3-8.==Item: Mr. Payton and co. are here, and began rehearsing 27.

PENN YAN.—Sheppard Opera House (C. H. Simon, manager): House dark.

JAMESTOWN.—Allen's Opera House (H. F. Allen, manager): House dark week of 21. The Open-Air Theatre at Celoron this week has the celebrated Noss Family for their attraction. Conterno's Band will appear and concertize at the Amphitheatre at Celoron 22-25.

WAVERLY.—Opera House (J. K. Murdock, manager): House dark.

WARSAW.—Irving Opera House (W. S. Pratt, manager): House dark 20-25.

MALONE.—Opera House (H. A. Putnam, manager): Kellane and Harper's Players, with Mora Collins, 13-18. This co. is one of the best repertoire cos. ever seen here, and had fine audiences throughout the week.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): The Ski U Mah Quartette, assisted by local talent, to small-sized audience 18.

GRAND FORKS.—Metropolitan Theatre (E. J. Lander, manager): House dark.

OHIO.

DAYTON.—Memorial Hall (Soldiers' Home): Mlle. Rhéa and her co. opened a short engagement auspiciously 14. Nell Gwynne was the play selected, and it proved highly satisfactory. The cast, with a few exceptions, is well qualified to handle the plays of Mlle. Rhéa's repertoire. Rhéa in the titular role was an agreeable surprise to her most ardent admirers, she never having been seen in a comedy role in this city. Her versatility is here established, and adds to her many successes another triumph. She imbued the character with finesse, and was mistress of all the situations, well meriting the several double curtain calls during the play. Edmund L. O'Connor as Charles II., King of England, was the impersonal character in looks and acting. J. W. Macdonald made a stern and relentless Lord Jeffreys, Chief Justice of England, and possesses histrionic powers, which he uses to excellent advantage. Joseph O'Meara was acceptable as Sir Roger Fairchild. Helen Singer was stately as Lady Castlemaine, and thoroughly impersonated the part. Nancy Gibson as Lady Olivia Vernon made the most of a small role. Grace Evans as Tiffin, the barmaid, showed a timidity that detracted from her acting, but with a little more confidence and thoroughness of the lines this defect will be effaced. L. M. B. Pratt as Lord Rochester, William Blakemore as Lord Lovelace, Norman H. Hackett as Rollins, Pomeroy Sidney as an Officer of th Guard, and M. C. Bowers as Mercer well suited their respective parts, and contributed materially to the general excellence of the production. The play admitted of fine costuming, and was well taken advantage of. Josephine was the bill for 17, and a crowded house greeted the occasion. To praise Rhéa in this part, in which she has appeared many times and acquired laurels, would be like painting the lily. Her queenly grace and appearance, combined with intellectuality and interpretation of the character, was never better portrayed. She was given good support, Edmund L. O'Connor as Napoleon, who was quite impressive, and J. W. Macdonald as Talleyrand, who made a shrewd diplomat. The other members of the cast lent valuable aid to the meritorious production, and can take upon themselves due meed of praise. The stage settings are complete and appropriate for every play, this part of the success being left to Sam Henderson, who, with his corps of able assistants, is up to date at all times. Professor Metzne, and his orchestra need a little instruction along the line of dramatic music, as it is not quite up to the standard.==Items: McSorley's Twins will be the opening attraction at the Park Theatre for the week of Aug. 17.—The National Amusement Park encountered a financial maelstrom and foundered 19.

AKRON.—Academy of Music: Al. G. Field's Darkest America July 31-Aug. 1.==Item: At Randolph Park, eight miles north of here, on the line of the Akron and Cuyahoga Falls Rapid Transit co., a neat little opera house has been erected, and Manager Thos. F. Walsh is running quite a nice class of low-priced attractions. It has only been open about two weeks and they are playing nightly to well filled houses.

MARION.—Items: Ned Burke, of the Ile-Burke and Randall comb., has been appointed stage-manager of the new Opera House, and will begin work at once. The date of the opening has been set for Aug. 19. The attraction is to be Rhéa.

TROY.—Midway Park Theatre (Hardy and Sank, managers): Conterno's Band 17, afternoon, to fair business, and to over four thousand people at night.

LOGAN.—Rempel's Opera House (Fred A. Koppe, manager): Sam T. Jack's Creole co. will open the season Sept. 1.==Item: Manager Koppe has engaged the Treisner Orchestra for the season.

COLUMBUS.—Items: Al. G. Fields's Darkest America gave a dress rehearsal 22. Will Junker will manage the show this season, it being his second season in that capacity. Sipes and Dolman's Pony and Dog Show 20-25 did a splendid business. During the parade of Al. G. Fields's Darkest America at Delaware the team drawing the front cab, containing Will Junker, became frightened and attempted to run, overturning the cab, throwing Mr. Junker out, breaking his arm, and causing other severe injuries.

OREGON.

BAKER CITY.—Rust's Opera House (Phil V. Nebergall, manager): The Wilbur Dramatic co. canceled their date, week of 13, owing to the extreme warm weather.

PENNSYLVANIA.

FREELAND.—Grand Opera House (George McLaughlin, manager): Edison Vitascope and vaudeville co. played to packed houses 13-15; performance very good.

ATHENS.—Elsbree Opera House (M. Foley, manager): The Garrick Players 20 to large business; good satisfaction.==Item: The Garrick Players are summering here.

PHILIPSBURG.—Pierce's Opera House. Items: The management of this house has been changed, Thomas Byron retiring and J. T. Boalich taking charge at once. Mr. Boalich is a hustler, and has started some noted improvements, among others being a new electric light apparatus for the exclusive use of the Opera House. The scenery will be improved and retouched, and with better heat will be one of the coolest places around. The season will open about the latter part of August. Mr. Boalich will continue booking Clearfield Opera House.

SCRANTON.—Theatres here all dark.

LANCASTER.—Conestoga Park Theatre: The Kane Opera co. continues to please very large audiences. Three Black Cloaks holds the boards 20-25, in which Jules Cluzetti assumes the tenor role, having just joined the co. Patinitza 27-Aug. 1.==Item: The members of the Kane Opera co. and the reporters of the Lancaster papers played a game of baseball for charity 23.

CAMBRIDGEBORO.—Sayles Opera House (H. B. Wilber, manager): House dark 15-22. "Jephthah" Will 30.

PITTSTON.—Music Hall (C. C. King, manager): Benefit concert for Twin Shaft Relief Fund 19 to crowded house. Among the professionals who took part were: The Nawns, William Daly, James Cavanaugh, William Keily, and Robert and Charles Barry. Edison's Vitascope, together with an excellent vaudeville co., opened a four-nights' engagement 22 to a fair house. The co. made a great hit, and every act was encored. Charles E. Douglass, magician, 27.

CHESTER.—Lindenthorpe Park (Thomas Hargreaves, manager): Neapolitan Venuvian Troubadours Concert co., Bryan and Saville, Bennetto and Relo, P. J. Kenyon and John Larens was the bill for July 25-1.

TENNESSEE.

CLARKSVILLE.—Items: W. H. Windom, the sweet ballad singer of Primrose and West's Minstrels, has returned home to spend the Summer. After closing with the co. at St. Louis, he took in the Democratic convention at Chicago. Mr. Windom will next season bring out two of his new songs, "She is My Sister" and "I Love You Both the Same."—Workmen are engaged in making some needed improvements to the stage of Elder's Opera House. The flies are being made five feet wider on each side, which will make the stage large enough for a forty foot drop. The rigging loft is being raised, thus making the stage large enough to accommodate the scenery of the larger cos., which could not heretofore use all of their scenery.—Primrose and West, not satisfied with the excellent record of last year, will come out this season on a larger scale than ever. The parade, which will be the grandest ever known in the history of minstrelsy, will consist of a pickaninny band, a white juvenile band, a big white band of twenty-two, and a colored band of twenty, also a drum corps of twelve white and twelve colored boys, twelve drum majors, and twelve buglers. The bands will be mounted on horses. West will put on an original march next season with mechanical effects, calcium lights, etc. Primrose will renew his famous "swell." George Wilson will have a new specialty. The musical team of McCloud, Howe and Wall have dissolved partnership, McCloud retiring. In his place a man by the name of Walters, a well-known cornet player, has been engaged. The singers are as follows: W. H. Windom, Alex Cameron, John Davis, Dickens, and Charlie Kent, and sixteen chorus singers. Rehearsals are called for Aug. 15 at the Grand Opera House, Brooklyn.

UTAH.

SALT LAKE CITY.—Theatre: Dark week of 13 except for Democratic ratification.==Grand Opera House (J. B. Rogers, manager): A. V. Pearson co. in She week of 13 to fair business. The Yodel songs of John McAlpin introduced in the first act proved a drawing card.==Lyceum (Gates and Ellsworth, managers): A garbled version of Trilby presented week of 13 to fair business. This house has adopted the plan to admit ladies free, which has kept the house well filled. The weather has been comfortably cool during the week.==Items: At Garfield Beach preparations are going on for an open-air production of The Mikado, in which Sarah Truax will play Yum Yum and Blakie Blakemore will do Ko Ko, the balance of the cast being of local talent and the chorus selected from the Tabernacle choir. Garfield Beach, owned by the Union Pacific Railway, has been more popular this season than for some time, the bathing and dry beach being the best on the lake.—At Saltair Beach great things are promised in The Carnival of Madrid, a pyrotechnical entertainment under the management of Frank Sheridan, who claims he will have 250 people in the cast. He went East on 16 to engage specialty people.—Prof. Evan Stephens has been in Denver the past week arranging for the appearance of the Tabernacle choir at the Denver Eisteddfod. It is not yet definitely settled. The choir will not compete for prizes, but may appear as a feature.

VERMONT.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): The Other Man's Wife 20; Nellie McHenry Aug. 2; The Prodigal Father 10; James O'Neill 12.

VIRGINIA.

PETERSBURG.—Academy of Music: House dark 20-25. Barlow Brothers' Minstrels Aug. 6.

WASHINGTON.

SPOKANE.—Auditorium (Harry C. Hayward, manager): House dark 12-18.

TACOMA.—Theatre (W. J. Fife, manager): Rosalia Southern and co. 13-18 in light opera; light business at popular prices; good entertainment.

NEW WHATCOM.—Lighthouse Theatre (E. E. Whitmore, manager): House dark week ending 18.

WEST VIRGINIA.

WHEELING.—Wheeling Park (Conrad Hirsh, manager): The Lyric Opera co. opened for two weeks 13. Rain every day materially interfered with the attendance.==Items: Manager Chas. A. Feinler, of the Grand Opera House, and Minnie Adolph, of this city, were quietly married in Pittsburg 14, and after a ten-day trip East returned to receive the congratulations of friends.—The Grand Opera House block was sold 20 to the directors of the German Bank. No change will be made in the theatre during the present lease, but remodeling of the entire building is contemplated next year.

WISCONSIN.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): House dark.

PORT-DU-LAC.—Crescent Opera House (P. B. Hober, manager): Dark 13-18.

BARABOO.—The Grand (F. E. Shults, manager): House dark.

LA CROSSE.—Theatre (J. Strasilipka, manager): House dark week ending 18.

RACINE.—Belle City Opera House (J. B. Johnson, acting manager): Wood Jersey co. 12-18 proved very satisfactory, and good business was the general rule. Co. very capable, and all plays presented were at popular prices.==Lakeside Auditorium (W. C. Tiede, manager): Dark week of 12-18. Georgia Minstrels Aug. 1.

KENOSHA.—Rhode Opera House (Joe Rhode, manager): The Georgia University Graduates and J. Edward George's Operatic Minstrel Stars 15. Performance excellent; general satisfaction; fair house. House dark for week ending 25 and for week ending Aug. 1.

SHEBOYGAN.—Opera House (J. M. Kohler, manager): The Georgia University Graduates gave a very pleasing performance to a good house 16. House dark week of 20.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): Marie Wellesley and Richard Ober's co. opened a two weeks' engagement 20 to S. R. O. 20, 21.

GREEN BAY.—Turner's Opera House (J. H. Nevins, manager): German stock co. in The Sorceress to a large audience 21. Georgia University Graduates Minstrels 22.==Washington Park Pavilion: Rowland's Players opened 15 with Fanchon, followed by Lucky Roache and Cigar Girl of Cuba; business good.==Items: Ed M. Lord and W. L. Swift spent 21 in this city on their way to Sturgeon Bay in the interest of Richards and Pringle's Minstrels.

CANADA.

ST. JOHN.—Opera House (A. O. Skinner, manager): Woonwood's Monkey Theatre, under the management of Rufus Somerby, 13-18 to good business. Markham's Comedy co. opened a week's engagement 20, producing The Planter's Wife to a large audience.

BELLEVILLE.==Item: Powers Brothers will open in September a new theatre in the central part of the city. These energetic and hustling managers are sparing no expense to make the new theatre one of the handsomest houses in Canada. The house will be known as Powers's Opera House, and nothing but strictly high-class attractions will be booked.

ST. THOMAS.—Duncombe's New Opera House (T. H. Duncombe, manager): Tavernier Dramatic co. began a two weeks' engagement at popular prices 20 to a crowded house. Mr. Tavernier has gone to considerable trouble and expense in providing everything for the comfort of his audiences these warm evenings.

MONTREAL.—Item: Sohmer Park offered a first-class bill 20, the leading features being Stark, Zeno and Anita on the flying trapeze, one of the neatest acts ever seen here, and O'Neil and Sutherland in songs and dances. Alice Shaw has been retained for this week and is as popular as ever.

MONCTON.—Opera House (W. Lutz, manager): House dark week ending July 25.==Victoria Rink (A. E. Holstead, manager): Citizens' Band Concert to immense audiences 22.

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GILMORE'S ENTERPRISES.

Manager William J. Gilmore, of the Park and Auditorium Theatres, Philadelphia, having fully recovered from his late illness, was a MIRROR caller a few days ago, looking the picture of renewed health, and stating that he had not felt so well in years. Manager Gilmore, whose reputation as one of the shrewdest theatrical magnates is fully established, and who is generally considered an authority on matters theatrical, states that the past season was fully satisfactory to him, and one of profit at both of his theatres. As to the coming season, whether presidential or otherwise, it has simply come down to this one vital point, that the public will be as ready as heretofore to patronize the attractions they desire to see and the theatre in any city that has the attractions the public want to see will benefit thereby. Manager Gilmore states that his Park Theatre, which it was predicted would prove a losing venture, has, on the contrary, become a most satisfactory investment. The time for the coming season at this theatre has been almost filled, and with the best list of attractions that has ever appeared there.

Manager Gilmore retains absolute control of and will give his personal attention to the Park during the period of his lease, which has yet quite a number of years to run. In the Auditorium theatre, Mr Gilmore has erected a place of amusement which for novelty and construction and positive safety for its patrons stands alone as the most costly edifice ever devoted to theatrical entertainment. Its phenomenal success has become a matter of every day record; therefore, an open week at this house is unusual. The secret of Manager Gilmore's success is not to be wondered at. His theatres are managed on a very liberal basis. The best inducements are offered to worthy attractions; and, having kept aloof from all combines and syndicates, he is independent and able to dictate his own policy in running his theatres. That this fact is duly appreciated is shown by the many applications from the best attractions for time. All communications regarding either the Park or Auditorium theatres should be addressed to William J. Gilmore, care Gilmore's Auditorium, Philadelphia Pa., or the American Theatrical Exchange, Abbey's Theatre Building, New York City.

EMPIRE THEATRE SCHOOL OF OPERA.

A training school for the operatic stage could not be inaugurated under more auspicious conditions than in connection with the already successful dramatic school associated with Charles Frohman's Empire Theatre in New York. Nelson Wheatcroft, the director of the dramatic school, has had in view the establishment of such an institution for some years past, and has now arranged all necessary details for its opening early in October. Contracts have been signed with Edwin Hoff, the well-known dramatic tenor, as chief instructor in this department, and for the last year he has been preparing himself for the position by studying the methods of the great professors of Europe. He has been fortunate enough to make a friendly acquaintance with Giraudet, the teacher of Geste, at the Conservatoire in Paris, and added by constant attendance at his classes to his already extensive knowledge of the lyric art. For traditional stage business, and singing of standard operas, he has studied for the past year with Sbriglia, with whom Jean and Edouard De Reszke studied, and whose methods of voice production are considered of the highest order.

The object of this operatic school is intended to be as purely practical as the dramatic training has been in fitting students for the profession, and affording to those who develop talent of sufficient quality an opportunity to demonstrate it before the critics and managers of all classes of musical dramatic entertainments, who are ever on the look-out for fresh voices combined with dramatic experience and ability.

The applicants will have to undergo an examination in music, and the class (limited to twenty pupils) will be made up from the best voices and most promising talent to be found among aspirants. Victor Harris, vocal instructor and instrumentalist, will still be associated with the Empire Theatre School, and the instructors in the dramatic department will remain the same as in the previous years, with Adeline Stanhope at the head of the list in Shakesperean and classic studies, Alfred Fisher in drama and comedy, and Nelson Wheatcroft in modern stage art.

THE NEW COUNTY FAIR.

Neil Burgess's popular play, The County Fair, is to be revived on a grand scale. Roberts and Brinkerhoff have obtained the exclusive rights to the play, and they will give it with new scenery, but with the original patented mechanical effects, including the race course and the famous horse, "Cold Molasses," who has been winning the race in The County Fair ever since Mr. Burgess first showed it to the people of America. The production is under the management of C. A. Burt, who has engaged a splendid company, including Sadie Stringham, for Aunt Abby, and Jennie Schuman for Taggs. Miss Stringham was Mr. Burgess's understudy for several years, and often played the part when the audience thought they were looking at Mr. Burgess. She appeared as Aunt Abby for two seasons in Australia, and won the warmest praise from the critics as well as the public. Miss Schuman is petite, a thorough comedienne, a good singer—having been a comic opera prima donna for years—and dances well. She will do a specialty in the course of the play. Mr. Burt will have all new printing, in all sizes and styles, besides several original advertising ideas of his own. There will be a quartette different from anything seen hitherto, and a number of other features. A new palace car has been built for the company, besides another for the conveyance of the four horses, the mechanical devices and the scenery. Everything in the production will be absolutely new. It will be given only in first-class theatres. The season will open in Philadelphia on Aug 29. The time is nearly all filled, only a few weeks being still open.

THE GREENWALL THEATRICAL CIRCUIT CO.

Attractions booked over the Greenwall Theatrical Circuit Company's chain of theatres this season have every reason to congratulate themselves on the prospect of big receipts. The outlook for a brilliant season was never more promising than now, the crops will be double that of any previous year, and prices better, which will make money plenty. The election excitement that prevails in other sections of the country does not affect the Southern territory, so that part of the season in theatres controlled by the Greenwall Theatrical Circuit Company will be the best of the year for companies playing there. In conversation with a MIRROR representative, Henry Greenwall and Albert Weis expressed themselves as delighted with the exceptionally strong list of attractions booked. "Our theatres are all modern, with every convenience for the public and visiting companies. We have the houses that possess a clientele composed of the best theatre-going people in each city, and attractions that play us once are always glad to do so again."

BANCROFT'S NEW DEPARTURES.

Bancroft, the magician, has discovered in India two new illusions, which he will import for production next season. One of these makes use of a live lion, and Bancroft has procured one, which is now being tamed for the trick. Among the novelties which the magician will import is an entire scene of Indian magical paraphernalia, two Indian coolies, and a $1500 table, chair and cabinet, made of elephant tusks embossed in gold.

Manager Bloom is arranging a special car for the use of Bancroft and his company. This will make three cars in service, as the scenery and paraphernalia require two baggage cars.

While in Calcutta, Bancroft gave an exhibition of American magic before the best-known fakirs of India, and, in response to the American magician's illusions, they performed their familiar tricks.

Before leaving for India, Bancroft made an improvement on the witch scene in Macbeth, which he sent to Sir Henry Irving.

FINE ATTRACTIONS FOR THE WEST.

E. S. Brigham, manager of the New Crawford Theatre, St. Joseph, Mo., and booking representative for ten other Western theatres, leaves for the West, Saturday, having made New York his headquarters for three months. He has booked a strong list of attractions for his different theatres, among them being Richard Mansfield, Salvini, Keene, Herrmann, Sol Smith Russell, Frank Daniels, Rob Roy, Louis James, Margaret Mather, Otis Skinner, Mr. and Mrs. Taber, Stuart Robson, Sousa's band, Lewis Morrison, James O'Neill, Robert Downing, Primrose and West, E. M. and Joseph Holland, Jefferson d'Angelis, Shore Acres, Hoyt and McKee's attractions, Charles Frohman's attractions, Robert Hilliard, and others.

THE AMERICAN THEATRICAL EXCHANGE.

Five new attractions to book during the past week speaks well for the popularity of the American Theatrical Exchange. The record of attractions booked through the Exchange the past season was one of uniform good business. A route from the American Theatrical Exchange means the best cities, the best terms, with railroad fares reduced to the lowest possible figures, all of which result in profit to the manager. Five attractions have been routed out to the Pacific Coast for the coming season, embracing territory in the Northwest and California. For the season of 1896-97 the American Theatrical Exchange has filled and is now completing routes for one hundred and fifteen attractions.

YOUNG AND LINDSAY COLUMBIA OPERA CO.

The Columbia Comic Opera company, which is presenting Summer opera at Fort Garry Park Pavilion, Winnipeg, Man., has been doing an exceptionally good business since its opening three weeks ago. The past week they were forced to turn away people nightly. The season closes Aug. 29. The company will then take to the road under the direction of Charles L. Young and Charles C. Lindsay, playing at popular prices. The company will comprise forty persons, including two prima donnas and an orchestra which they will carry. New and elaborate costumes will be furnished for a repertoire of thirty persons.

CRAWFORD'S NEW VENTURE.

L. M. Crawford has just closed a long-time lease for Boyd's Theatre, Omaha, Neb., one of the most costly and handsome theatres West of Chicago. Mr. Crawford will operate Boyd's in connection with the other theatres of his circuit, which includes Topeka, Kansas City, Wichita, Lawrence, and Leavenworth, and also work with E. S. Brigham, manager of the New Crawford Theatre, St. Joseph, Mo., who will have charge of the booking for all the Crawford circuit. Mr. Brigham is at McConnell's Exchange and expects to remain in New York for about one week, when he will leave for his home in St. Joseph.

THE SEASON AT THE NEW STAR THEATRE.

The New Star Theatre, under the management of R. M. Gulick and Company, will open Saturday night, Aug. 29, with Northern Lights. Among the attractions already booked for this house are the Lilliputians, which will be their first appearance in New York after an absence of two years. They will present, during their engagement, a new spectacular production, which is said to be the strongest and most meritorious in which they have ever appeared.

FORBIDDEN BY LAW.

Alma Lucille Roy, the French-American author and actress, makes an announcement in this week's MIRROR of interest to managers who may desire a special attraction for holiday or fair dates, or who have early open time. Miss Roy will star in her own play, Forbidden by Law, a comedy-drama that employs much special scenery and startling electrical effects, and has many novel features.

JAMES B. MACKIE'S COMPANY.

James B. Mackie's Grimes's Cellar Door company will open its seventh regular season as usual at Rockland, Me., Monday, Aug. 10, opening the Portland Theatre Aug. 17. Among the cast this season are: Louise Sanford, Walker Sisters, Kate Romaine Eva Teague, the Trocadero Quartette, Frank Morrell Frank Millard, Lester Crawford, John Hogan, F. A. Darby, leader; F. Robinson, carpenter; Burt J. Kendrick, manager; E. Danne Smith, agent; William Welch, lithographer.

BANCROFT AND KNOX PLAYERS.

The Bancroft and Knox Players, who play week stands only, present a repertoire of classical dramas, the costumes for which are entirely new. Scenery and properties are carried for the different plays, besides a good variety of paper. The repertoire includes, among others, Hamlet, Othello, Merchant of Venice, The Bells, and The Lady of Lyons. The Packard Theatrical Exchange is doing the booking.

THE ENSIGN.

Allen and Taylor have secured all rights for the production this season of William Haworth's nautical drama, The Ensign. The scenery and properties are almost all new, and a good company is promised. Some twenty desirable weeks have been booked. The season will open at Milwaukee, Wis., on Sept. 6. Bessie Taylor, who is associated with Mr. Allen, will be featured.

NETTIE BOURNE'S STARRING TOUR.

Nettie Bourne, the Western actress, who is to star next season under Allen Willey's management, is being booked in the best theatres by Mrs. Beaumont Packard, who has charge of the booking of her tour. Good time is being held all over the country for this talented young woman, whose ability has been acknowledged throughout the West.

OBITUARY.

Josephine Shaw Hoey, widow of John Hoey, formerly president of the Adams Express Company, died at the Hoey Homestead at Hollywood Park, N. J., on Tuesday, July 21. Over a month ago THE MIRROR published news of Mrs. Hoey's declining health as well as a short review of her histrionic successes. Since John Hoey's death she had lived in close retirement at Hollywood. The death of her beloved son, John S. Hoey, last March is generally supposed to have aggravated her illness, and when the cancerous growth which had sapped so much of her vitality began to grow steadily dangerous, it became known that her death was only a question of a few months. Mrs. Hoey passed away peacefully, surrounded by her children and grandchildren. She was fully possessed of consciousness, and her last words, words of love and blessing, were clearly and firmly enunciated. Mrs. Hoey was in her seventy-fifth year, but her buoyancy and vivacity of temperament made her appear much younger. To the very last she retained that great personal charm and magnetism which caused her to be such an attractive and conspicuous figure in the stock company at Wallack's. Her professional career began as a singer, when, with her clever sisters, Mary and Rosina she appeared with success in concerts and musical entertainments. It was not long before her genuine dramatic talent asserted itself, and, at seventeen, she made her first appearance on any stage as Eliza in the one-act farce, Nature and Philosophy, or the Youth Who Never Saw a Woman. This was at the Baltimore Museum in 1843, where her artistic associates were Mary Taylor, John E. Owens, and Joseph Jefferson. Mrs. Hoey appeared during the season in the support of the elder Booth and Macready. From Baltimore Mrs. Hoey went to Peale's Museum, Philadelphia, and then, after two seasons made her New York debut at Purdy's National, appearing in The Naiad Queen with Charlotte Cushman. Later she joined William E. Burton's stock company at his Chambers Street Theatre. With Burton she played Edith in Dombey and Son, the great comedian appearing for the first time in the role with which his name is best associated, Captain Cuttle. While at Burton's, she had married William H. Russell; later, owing to his desertion of her, she obtained a divorce, and it was while playing in Dombey and Son that John Hoey, a young man about town, fell in love with her and married her. She then retired for a while from the stage but finding the histrionic passion still strong in her she joined J. W. Wallack's stock company, then installed at Brougham's old Lyceum. She played such leading roles as Constance, Lady Teazle, Lady Gay Spanker, Miss Hardcastle, Mrs. Oakley, Pauline, Lydia Languish, Lady Amaranth, and Portia. Her Marguerite in Octave Feuillet's Romance of a Poor Young Man was pronounced unsurpassable. But her greatest hit was as the Countess Lovelaugh in a play of Lester Wallack's called Ye Fast Men of Ye Olden Time. Mrs. Hoey made her last appearance on April 20, 1864, at Wallack's, as Lady May in Rosedale. Mrs. Hoey was an innovator in stage costuming. She introduced here, as Madame Vestris did in London, the style of elaborate dressing on the stage. Her toilets were always costly, often garish and exaggerated. She had a husband who would gratify her every whim. Her stage attire became therefore as much a subject for gossip as the diamonds of any modern actress. The funeral services were held at Hollywood Park on Friday, but the interment was not made till Sunday. Mrs. Hoey was then buried side by side with her husband, the late John Hoey, in a plot in Kensico Cemetery, overlooking Minnehola Lake. When Mr. Hoey died four years ago, his body was placed temporarily in the tomb of the Lorillards at Woodlawn. Upon the arrival of Mrs. Hoey's body at Kensico a hearse containing John Hoey's remains awaited the burial party. Then six men, all old employees of the Hoey estate, carried the two bodies from the hearses to the grave. The interment was most impressive.

MATTERS OF FACT.

H. G. Carleton announces himself at liberty. For several seasons past he has been identified with such parts as Scarbrow in The Girl I Left Behind Me and Fagin in Oliver Twist. Last season he was the Svengali in one of A. M. Palmer's Trilby companies. Mr. and Mrs. Carleton are spending the Summer at their cottage at Northport, Me.

Signor and Madame Borelli have returned from Sea Cliff, Long Island, where they have been stopping with Mr. and Mrs. Watson. They have signed with Henry Greenwall for the company which is to surround Pregoli.

Nettie Black, who is at liberty, has had several offers for next season, but not just what she wanted. She would like to arrange with a first class comic opera or extravaganza, and may be addressed care this office.

The Bijou Theatre, Wilmington, Del., which plays farce-comedies and burlesques only, have some early open time in September. It is a three-night stand, and the house is managed by Frank Campigha.

Mrs Charles Gaylor, who has been playing the grande dames and heavies with Richard Mansfield, has not closed for next season.

Parson Price's method of teaching voice culture is distinctly successful. His services are in demand, pupils coming from all over the country. Margaret Fuller, who has been studying with Mr Price for the past year, will go out at the head of her own company next season, appearing in the legitimate drama and high class comedies. Miss Fuller is a relative of Chief Justice Fuller.

Frank Ward, whistling soloist, invites offers from representative farce comedy or vaudeville attractions. His specialty is always sure to "catch on."

A music hall, located on a prominent corner in Brooklyn, with café, lodge and billiard room and bowling alley attachments, is offered to lease by the Otto Huber Brewery of Brooklyn, N. Y.

Alma Lucille Roy, who is to star next season in Forbidden by Law, wants some clever people, including a light comedian, soubrette and character women. She would also like to hear from managers having early open time and fair dates, and may be addressed care of J. J. Spies, 102 West Thirty-fourth Street.

Harry Dickeson, the clever operatic comedian, who was one of the most successful members of Corinne's company has not closed for next season. He has a repertoire of thirty operas.

Marie Heath, who starred successfully for five seasons in A Turkish Bath is disengaged for next season. Miss Heath is a charming little soubrette an an exceedingly graceful dancer.

Frank Stuebgen, musical director, invites offers. He may be addressed at Alexandria Bay, N. Y.

M. W. Hanley, who will be Robert Mantell's manager next season, still has some desirable time open for managers in the cities desiring to secure his star, who should address him at 454 West Thirty fourth Street.

The rights for different sections of the country to the use of Lumiere's Cinematographe may be secured of the Agency Lumiere, 949 Broadway, New York. Keith's New York and Philadelphia theatres are giving fine exhibitions of this latest invention.

Applications for time at the Grand Opera House, New Haven, are rapidly coming in since G. B. Bunnelle announced his intention to abolish the cheap scale of prices at this well-known theatre, and substitute medium prices from 81 to 15 cents. Already some of the best attractions are contracted for, and managers of attractions that play the best popular-priced houses in New York should at once apply for open time, some good dates being still obtainable. During the Summer months the house is being thoroughly overhauled and renovated, all the latest improvements being added to make it the best equipped theatre between New York and Boston.

Walter S. Mack is no longer connected with the Music Hall, Wilkesbarre, Pa. All managers holding contracts signed by him should communicate at once with Manager M. H. Burgunder.

Humphrey D. Davy and Company, general electricians, have their offices in the Holland Building, 1440 Broadway. They are builders and contractors for all kinds of theatre and stage lighting apparatus, and will cheerfully furnish estimates on anything required in their line.

Hattie E. Schell, who had been engaged to play Nubbins in The Great Northwest, has resigned from that organization and is, therefore, open to offers for next season.

Rene Atkinson was the recipient of much favorable comment for her excellent rendition of the role of Germaine in The Chimes of Normandy at the Grand Opera House. She has a clear soprano voice, and uses it advantageously. Miss Atkinson invites offers for next season.

Thomas C. Leary, the popular comedian for three seasons of the Tivoli Opera company, San Francisco, has closed his engagement, and would accept offers from responsible attractions. He does a good specialty.

Owen Ferree, of the American Theatrical Exchange, has received a letter from Manager Sidney R. Ellis containing this: "Dear Mr. Ferree: The press work you have written for my Bonnie Scotland and Darkest Russia is the finest I have seen in my experience. I only hope that in the future you will be able and have the time to continue writing all my press work. It is splendid."

Florence Roberts, a clever comedienne, who last season played the Baroness in Darkest Russia with gratifying success, is disengaged for next season, and will negotiate for comedy or boys' parts. Two seasons ago Miss Roberts was featured in the Waifs of New York. Communications addressed in care of this office will reach her.

George H. Hamilton, the advance agent, who has unique and original ideas of advertising, is open to offers from first-class attractions for next season.

Manager J. E. Williams has fair week, Sept. 14, open at Oshkosh, Wis.

E. Trautman, musical director for Fanny Rice, Nellie McHenry, Henshaw and Ten Broeck, and other well-known stars is still open to engagement.

Sept. 7, a big holiday week at Louisville, Ky., is open at the Grand Opera House. Aug 31, the opening week, is still unfilled. Attractions wishing this desirable time should communicate at once with Manager James B. Camp.

Joseph Menchen, who owns all the electrical appliances for producing Fire, Night and Transformation dances, is at liberty to negotiate with responsible managers for the coming season. He is a very clever electrician and is capable of producing the most marvelous effects. Managers who propose introducing electrical effects of any description the coming season should communicate with Mr. Menchen. He constructed the new switch board for the Lyceum Theatre, New York, and arranged the lighting effects for Terrace Garden and Lexington Opera House. Letters addressed in care this office will reach him.

Jessie Bradbury, the clever singing and dancing soubrette, formerly of the Prince Pro Tem Opera company, is at liberty for the coming season. She may be addressed at 930 Madison Street, Brooklyn.

Maurice Hageman, who is managing the Al Fresco Opera company at Koerner's Park, St. Louis, may be addressed until further notice at 1114 Olive Street, St. Louis.

H. Quintus Brooks, the New York representative of the Chicago Photo-Engraving Company, has just received a new lot of samples of the latest novelty in window work, which they expect to make very popular next season. Mr. Brooks's office is in the Standard Theatre Building.

Alma Earle, who was engaged to play the leading soubrette role with John J. Burke in The Doctor, is at liberty, as The Doctor will not go out next season.

A call for the members of the Primrose and West Minstrels has just been issued by J. H. Decker, the general representative. The colored members assemble Aug. 1, and the white members Aug. 3, at the Grand Opera House, Brooklyn.

E. D. Shaw, well known as both manager and agent, has returned to New York from a successful trip to the Pacific Coast with an operatic concert company. Mr. Shaw, who was to have managed Felix Morris, is disengaged, as Mr. Morris abandoned his tour to join the Frohman forces. Mr. Shaw was Effie Ellsler's business manager for two seasons.

Manager Alf. T. Wilton has the week of Aug. 24 open at Lothrop's Opera House, Worcester, Mass., for a strong dramatic attraction. Also week of Sept. 14 for a farce-comedy. Among the attractions booked for next season are a number of the very best playing popular-priced houses.

A leading woman wishes to dispose of a legitimate wardrobe, which she wore but one season in the support of a pantomime star last season. She may be addressed "L. S." care this office.

Lothrop's New Grand Theatre of Boston, Mass., which is one of the handsomest in New England, will be devoted solely to the drama and vaudeville the coming season. Manager Jay Hunt is now booking strong dramatic combinations, and he has also a few weeks open for stars.

Jessie and May Taylor, daughters of Jerry Taylor, Philadelphia's oldest stage manager, are in this city looking after an engagement.

Fairfield, Ia., has but one theatre, the Grand Opera House, managed by M. F. Black, who limits the number of attractions played. The town is a thriving one, with 6000 population, and the house is new and first-class in every detail.

Stereopticons and various lighting effects including several novel contrivances can be secured of J. B. Colt and Co., 115 Nassau Street, New York.

Open time in August and September may be had of Bayne and Bane, managers of the Crystal Opera House, Dana, Ill.

J. B. Frazier, formerly business manager of the Nickerson Comedy company and Frankie Carpenter, is at present filling a like position with D. M. Bristol's Educated Horse Show, now touring the Pacific Coast. Mr. Frazier has signed with the above attraction for next season, and reports business very satisfactory.

J. H. Gilmour has signed with Miner and Brooks for next season. As Mr. Gilmour's engagement does not begin until late in the Fall, he invites offers for special engagement until Nov. 1. His address is Larchmont Manor, N. Y.

Louise Sylvester is at liberty for special productions or stock engagement. She may be addressed at Tinton Falls, N. J.

The Crowell Opera House at Adrian, Mich., has been equipped with new scenery and a new stage for the coming season, and will open about Sept. 15, for which date a strong attraction is wanted.

Rose Rackett is busily employed arranging the dances for Miner and Brooks's coming production of Lost, Strayed or Stolen at the Fifth Avenue Theatre.

Denver's elite popular price house, the Lyceum, will be under the management of Frederick White, who has secured a fine list of attractions for his house. He has a few more open weeks.

The Baltimore run by Mrs. Richard Karl, is still a favorite with the profession. She has a few beautifully furnished rooms disengaged. The cuisine is of the best and the house centrally located, being 200 and 202 West Thirty-Eighth Street.

"Chance," care this office, will lease on royalty a drama completely equipped and already produced in some of the large cities.

An agent and manager, experienced as traveling and resident manager, seeks engagement, and should be addressed "A. C." this office.

Elsie Lower, the dancer who was with the Nosses the past season, arrived in town last week.

John Landers Stevens and wife, Fanny Gillette, arrived in town from San Francisco yesterday.

Born.

ALLEN.—A girl to Mr. and Mrs. Archie Allen, at Hackensack, N. J., July 15.

Died.

BARRY.—Mrs. William Barry, in Brooklyn, on July 21.

BISCACCIANTI.—Countess Elise Biscaccianti, at Paris, France, aged 72 years.

DUDLEY.—Charles Crowell Dudley, son of C. E. and Flo Crowell Dudley, at South Dartmouth, Mass., July 24, of typhoid fever, aged 5 years and 6 months.

HOEY.—Josephine Shaw Hoey, at Hollywood Park, N. J., on July 21.

THOMAS.—Lillian L. Thomas, in Brooklyn, on July 17, aged 14 years.

NOTICE.

A meeting of importance to all Theatrical Managers in the United States will be held at

HOYT'S THEATRE

Monday, Aug. 3, At 2 P. M.

The following gentlemen have expressed their willingness to co-operate.

Henry C. Miner, Joseph Brooks, A. M. Palmer, Davis & Keogh, Jacob Litt, Chas. H. Yale, The Hanlon Bros., per Edwin Warner, Wm. R. Hayden, Nat. Roth, E. B. Jack, Manager Roland Reed, Bennett & Gulick, H. R. Jacobs, R. B. Munroe, Geo. Murray, Sydney Ellis, Frank McKee, Wm. A. Brady, Wm. Barry, Weber and Fields, Miaco, Morris and Woodhull, John W. Isham, Robert Fulgora, Gus Hill, G. H. Harris, Andy Hughes, Fred Irwin, Sam Devere and others.

CALL.

Primrose and West's Big Minstrels.

The people engaged for above company will report for rehearsal at the

GRAND OPERA HOUSE, BROOKLYN, N. Y.,

as follows:

COLORED MEMBERS, Saturday, Aug. 1, 9 A. M.
WHITE MEMBERS, Monday, Aug. 3, 9 A. M.
J. H. DECKER, General Representative.

LOUISVILLE, KY.
GRAND OPERA HOUSE.
WANTED
First-Class Attractions
WEEK Aug. 31 (Opening). Sept. 7, Labor Day, parades, etc. Monday, Reunion Sons of Veterans. Fall Trotting and Running Races, etc.
Wire, via Western Union, JAMES B. CAMP, Mgr.
Prefer Opera Co. for Aug. 31st.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Daly's Company and the Ancient and Honorables in London—Success of My Girl.

(*Special Correspondence of The Mirror.*)

London, July 17, 1896.

We have been having quite an American time here, and the American language (and American drinks) have ruled lively, as they say on the Stock Exchange. For even while the Ancient and Honorable Artillery Company of Boston,

SIGNORINA LEGNANI.

Massachusetts, were packing up their traps and preparing to supplement their high old time with our Queen and our Prince of Wales and at our cathedrals, town halls and theatres—variety and otherwise—lo, there came upon the scene the ever-welcome Daly comedians, who gave us some more accent served up with Art.

St. Augustin elected to start proceedings at the Comedy (for The Geisha has shut him out of his own theatre here) with The Countess Gucki—concerning which it is, of course, unnecessary that I should describe anything in the way of plot, etc. And what if we have found the play in many respects similar to many a Dalyan adaptation? Yet was there, oh! was there not our—and your—Ada once more to delight us by her strong but finished comedy? And were there not present our old favorites, James Lewis and Mrs. Gilbert, to tickle into frequent laughter—albeit in characters far beneath their powers—especially in the case of the Grand Old Lady? Miss Rehan, who has certainly never played better in our old country, receives valuable help from Daly's recent recruit, Charles Richman.

The Daly company never had a warmer welcome than on this, their ninth, visit to London-on-Thames; and right sorry are we to learn that their present stay is to be very brief, and that only one other play is to be presented, namely, Love on Crutches.

Touching the "Ancients," I found a large detachment thereof enjoying themselves at the Tivoli on Saturday night, where the managing director, Newson-Smith, and his two sons, who are members of the London (or "Mother") H. A. C., were, with the aid of Manager Vernon Dowsett, mazing the Bostonians very comfortable. I had a pleasant and most interesting chat with our honored guests, who merrily recounted to me sundry adventures which had befallen them in their travels in our little, but good, island. I found them (as during the week at our H. A. C. Armory House, etc.) the jolliest of jolly boys; and all of us who have had the privilege of meeting them are genuinely sorry that they cannot stay longer. "You have been keeping us up late," said one of the Bostonians during one of the week's "functions," "but wait till you boys come to our side, we will not let you go to bed at all!"

Well, the long promised, often-named, and thereby much advertised, Clergyman's Daughter play has been produced at the Gaiety at last. Londoners were at length permitted a glance at this piece—now called My Girl—on Monday, and they speedily found that it was, as had been rumored, a daring experiment for the Gaiety. Most Gaiety productions have, as is well known, acted up to the name and tradition of the house and have aimed rather at drollery than depth; at frivolousness rather than force. But here is a piece which may be described as being, in many respects, an Adelphi melodrama minus the murders and plus some musical numbers. In this story of domestic and ecclesiastical virtue, and financial and military villainy, there is much to interest many an audience used to having their dramatic fare strong; but the Gaiety first-nighters, especially of the gilt edged "Johnnie" type, were extremely staggered ever and anon, as though they found the piece too "balmy" dramatic for their minds to grasp—which was doubtless the case. But, look what a mind this class of "Johnnie" has, scarcely enough to comprehend such a wheeze as "When is a door not a door?" and there are several old japes of this kind in the new piece, doubtless in order to suit such mental capacities as those just mentioned.

On the whole, however, the book has been well provided, certainly with an eye to dramatic effect, by J. T. Tanner, long a play-producer and a play-provider for George Edwardes's various theatres and tours. Tanner is not a genius in the way of epigram, but he is a shrewd, useful worker with a neat turn for construction. The lyrics have been supplied by "Adrian Ross" (born Ropes), a Cambridge Don of versifying instincts, and also long "song merchant" to the said G. E. The music has been supplied by Dr. Osmond Carr, another Cambridge Don, likewise long associated with the above-mentioned ubiquitous manager.

The players came out strong. Ellaline Terriss as the heroine, May, is prettier than any picture, and more winsome than ever in her acting, which finds good scope as the heroine, who in order to help her ecclesiastical father and military brother invests £80 in certain mines, and seems for a time to lose it; but afterward makes £30 000 by the deal. Charles Ryley as the clergyman is dignified and pathetic, singing well to boot; Ethel Hayden, whose pretty portrait you lately published, is sweet and engaging as the young sister of Lord Barum, a soft-brained but softer-hearted aristocrat, beloved of the heroine; Lawrence D'Orsay scores as the said lord; Fred Kaye is droll—whenever occasion serves—as a Doctor; Connie Ediss, a plump little damsel from the music halls, a damsel whose appearance strongly suggests Mrs. Bancroft in her best days, makes a pronounced hit as an h'less but not heartless bride-elect of a bart-elect. Successes are also made by Marie Montrose, formerly principal girl at Old Drury; Katie Seymour, one of the most favorite of Gaiety favorites, and by Paul Arthur, whom you know, who has taken up the part of the heroine's spendthrift officer-brother, which character was lately scorned by Seymour Hicks, husband of the before mentioned Ellaline. But the great hit of the cast was made by John Le Hay as a rascally Jew financier, who disguises himself as a canny Scot in order to escape detection. But, of course, like the young Hebrew who contemplated being converted to christianity, he forgot that his nose would give him away.

In short, there is every token that My Girl will last at the Gaiety far longer than the two months for which it is at present booked, especially when a good deal of the experimental or dramatic part is subtracted and more songs and dances added. It is a rattling play for the provinces, where it has already been played with great success, and I should think it will be favorably received on your side, where you seem to like your drama served up with musical sauce.

The aforesaid George Edwardes is now reported to have an eye on the Savoy, even as he was reported of late to have an eye on Old Drury. As to the latter house, G. E. has assured me that (as between Young Hamlet and his Wicked Uncle) his affections do not that way tend. As to the Savoy, seeing that D'Oyly Carte's health unfortunately keeps very bad, and that he may retire from management at any moment, it is not at all unlikely that G. E. may swoop down on that theatre. For, be it noted, it was at the Savoy that young Edwardes, then fresh from serving the Queen abroad, began his theatrical career as D'Oyly Carte's box office manager, and subsequent assistant acting manager at a salary of a few pounds per week. I should not be surprised, however, if first of all George Grossmith the elder, so long chief comedian of the Savoy, should snap up that house to run there, with a syndicate, a comic opera written by F. C. Burnand, and set to music by Dr. A. C. Mackenzie. Also, I should be still less surprised to find the said syndicate largely consisting of the said George Edwardes, who has long been scooping up shekels upon shekels, not only at the Gaiety, but at Daly's with The Geisha, at the Vaudeville with A Night Out, and at the Empire with its big ballets. Shrewd man, George. As to heart, however, he is, like Peggotty, "a regular Babby in the form of a rough sea porcupine"—but one of the best looking porcupines, bear in mind.

I have spoken above of the American invasion of London. This week many other natives of your nation have been around. Several may also have been observed at the unveiling of the memorial in St. Saviour's Church, Southwark, to poor old Massinger, who has waited only 240 years for it; and also at the similar function at St. Mary the Virgin, Aldermanbury, in honor of those quaint old actor-managers, Heminge and Condell, who rescued Friend Shakespeare's plays from fugitive prompt books and embedded them in the First Folio, a real copy of which is now worth a cool thousand pounds. At this memorializing, for which the memorialized have waited some 250 years, your genial and gifted ambassador, Mr. Bayard, ever welcome at our functions, made an excellent speech; in fact, he and Sir Henry (or Irving) carried off the oratorical palm between them. Citizens of your great republic were also to be found scattered on Wednesday night about the Court, still run by your citizeness and our aristocrat-by-marriage—May Yohe. The reason for this American invasion of Sloan Square, Chelsea, was that, in front of Nitouche, there was then played The Littlest Girl, in which sentimental trifle your Robert Hilliard repeated the success he has made on your side of the pondlet.

Sassiety of the swaggerest stripe rolled up in its chariots and things on Tuesday to the Court in order to sample a new play entitled The Honorable Member. This play had been penned by one A. W. Gattie, who a couple of years ago wrote that clever play, The Transgressor, in which Olga Nethersole appeared for some time at this very house, and after tried here and there in your generally (before the present Presidential crisis) United States.

The Honorable Member, however, was not so good a play as The Transgressor, and that play was not so perfect as promising. Mr. Gattie's latest effort had, moreover, not the advantage of the help of an actress of such strength as Olga, who, like that other Olga, surnamed (in playbills) Brandon, is as beautifully ox-eyed as Juno herself is (Homerically) reported to have been. The leading lady, and probably part provider of the matinee, was Madge McIntosh, a young lady who, after some more or less desultory experience on tour, bobbed up at Terry's Theatre a while ago in a less or more walking lady character or two. Miss McIntosh, who was ever full of promise, and who has a good deal improved since then, represented the heroine of Mr. Gattie's latest play, an apparently virginal aristocrat, who is really the fugitive wife of a lord who has been given to gambling, which has caused him to not only "do" unsuspecting victims, but also to "do time," which, being interpreted, means "a stretch" or long sentence in a county jail or two.

Now, this sometime unhappy heroine has sought shelter—and found it—in the mansion of The Honorable Member, who seeks political and aristocratic fame as uncrupulously as even an English—or shall I say even an American—politician is capable of doing. And let me say, that with regard to our nation, and yours, in this connection this is a high trial. While thus sheltered our heroine, albeit repentant of having been a gambler's decoy, commits the crime of writing poetry. This later lapse from virtue, however, does not prevent a certain newspaper editor of eccentric "ethical" tendencies, from becoming madly mashed on her! So much so that even her subsequent avowal of being a married woman only moves this "ethical" young journalist to propose that she should be his mistress. These be your "ethical" editors, forsooth!

To cut a long story short, which is always the best thing to do with long stories, the hapless heroine was presently accused of stealing a big diamond necklace, belonging to the Honorable Member's wife; and, after much storm and stress, she was about to be sent to chokee, or limbo, or the stone jug—all of which are English for prison. Anon, however, the real thief, a bullied and starved secretary to the M. P., remembering certain little kindnesses shown him by the heroine, confessed all and restored the diamonds, which he had buried, the biltherer, on an adjacent heath! The M. P. was induced to pardon him, however, where-

J. H. GILMOUR, Esq.

SEASON 1896–97.

MINER AND BROOKS.

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upon the "ethical" editor and the heroine, who had just been informed of the convenient death of her husband in prison, arranged to take the gem purloining secretary abroad with them—meaning, it seemed, to America.

There was some clever writing in the piece, but the whole thing was too full of effort, and, shall I say, too trite to be of much service. G. W. Anson, as the vulgar M. P.; Mrs. Edmund Phelps, as his illiterate but gentle wife, and G. Bernage, as a bullying company promoter, were all Al. But the big hit of the play was made by James Welch, a small but strong comedian, who played the nervous and nefarious secretary

The picture that comes with this letter is a capital likeness of Signorina Legnani (appropriate name, Leg-nani), who is justly famous as the leading ballet-lady of that great house, the Alhambra.

On Wednesday night Beerbohm Tree and his better-half bade farewell to the Haymarket Theatre, where they have successfully ruled for nine years. The programme consisted of an act of Henry IV. (Part I), an act of Fedora, an act of Trilby, and the whole of The Ballad Monger, which is only one act in all. To this batch was added a long but interesting speech from Tree, giving the audience (many of whom, as to the stalls, had come in late, and disturbed much of his and his company's playing) some information as to his future. Beyond stating, however, that he would presently go a-touring in our provinces and your States, where, he was proud to say, he had made many friends, he said no more concerning his impending new theatre, Her Majesty's, than I have already told your many readers in these mems. Anon he humbly returned thanks to George Du Maurier and to Paul Potter for having given him Trilby, which had made this, his last, Haymarket season the most brilliant he had had—meaning, I suppose, financially rather than artistically. Tree referred also to Trilby's sweet impersonator—Dorothea Baird—who had found her Little Billee in real life—a Little Billee whom he (Tree) hoped would prove a Great Henry. This Little Billee (otherwise Henry Irving, Junior) who sat in front and blushed loud enough for all to hear, will lead Dorothea to the hymeneal altar at St. Pancras Church, in the Euston Road, N. W., next Wednesday. I assume that on this auspicious occasion I may give the happy pair your blessing in company with that of

Gawain.

THEATRICAL TOPICS IN ITALY.

(*Special Correspondence of The Mirror.*)

Rome, July 10, 1896.

A commemorative performance has been given at our Costanzi Theatre in memory of poor Rossi, and Ristori and Salvini appeared in it. The theatre was filled with artists, professors, students in every branch of art, political men, state ministers, all the aristocracy of Rome, all the foreigners in Rome, and as many others as could find an entrance into the very small space left for them.

The ceremony began by uncovering the commemorative slab, which has been placed in the theatre in honor of the great artist, after which Professor Panzacchi gave a brief sketch of Rossi as man and artist. And then came the event of the evening—the appearance of Ristori and Salvini, arm in arm. Such excitement as followed the appearance of these two celebrities had not been witnessed in Rome since Verdi's appearance in the theatre upon the night that Falstaff was first given. Ristori was completely taken back at this unexpected outburst of enthusiasm, and for a time could not speak. When she recovered she recited Dante's "Francesca di Rimini" with all the power of voice, diction and gesture which once conquered the publics of the two worlds.

Salvini recited "The death of Byron." He is as young in looks and voice as ever he was, and it seems a sin to art that he has decided never to return to the stage! Not many days ago he had been begged to give a season at Trieste. Salvini answered: "It is now three years since I have retired from the stage. I have no longer a company, nor could I now easily find one adapted to my repertoire. For this reason I refused a lucrative offer for South America—namely, one thousand dollars for each representation, for myself alone. What is done, is done! I have retained all my physical means, and also my voice, but this does not seduce me to begin my career again."

Returning to Rossi's commemoration. Signora Marini, another celebrated retired actress, uncovered Rossi's bust, and spoke a few words. Other well-known artists played a couple of one-act comedies; but, after Ristori and Salvini had fulfilled their part of the programme, interest somewhat lagged. The reason why Ristori chose Dante's Canto on Francesca di Rimini was because she once played Francesca di Rimini in Florence, at the Dante centenary, and her co-artists were Rossi and Salvini. The last time Ristori played with Rossi was in Rome, in Macbeth. There were more English present than Italians, and all had an English and Italian version of the play in hand. Next to Medea, Lady Macbeth was Ristori's best and favorite part. She made a perfect study of it, and her sleeping scene is still quoted as a marvel of dramatic art. Ristori is still a very handsome woman, and most aristocratic in her bearing. Her son is one of Queen Marguerite's gentlemen of honor.

And now, let us see if there be anything new worth the telling. The farce of Three Unfortunate Overcoats comes first on my list. An old-clothes man gives these three overcoats to his nephew, Don Felix, who thereby undergoes all kinds of troubles. He is arrested, shot at, and be-sticked in turn through mistake, by irate husbands, who, judging by his coat, take him for another man.

Mariedda, given at Naples, is not so funny. Mariedda is engaged to a young peasant. She is also courted by a rich man, whom she stabs in order to be rid of him, and her lover Piero takes her guilt on himself to save her.

The Force of Sentiment is another stupid piece, given at Milan. A celebrated prima donna falls in love with a poor cobbler. He offers to marry her. "I'm not worthy to be your wife," she says, "but I love you!" And she goes to live with him, without the marriage contract.

Women's Struggles is another novelty. It is taken from the German. The play is in four acts and a prologue. The prologue is cheerful. You see the father of the family, a prosperous merchant, surrounded by happy children, who little know what is in store for them. In the first act, you see these same children in despair. Their father is dead, and, instead of riches, he has left only debts behind him. The three girls then begin their struggles for life. They seek work. Two of them find some kind of employment. The youngest gives singing lessons. After a little, she is offered an engagement in a *café chantant* and accepts, much to her sisters' annoyance. She ends by being protected by a rich old man. The eldest sister dies of want. The second sister then swears that she will fight, with all her might, against the prejudices which deny women the right to work on a par with man. The play made a good impression here, where old prejudices against working-women still exist.

Africa is a favorite theme for plays just now. But the government does not approve of such plays, and has forbidden The Siege of Macallé, which was drawing splendid houses here.

Our greatest treat, this month, has been Joachim, the great violinist, who, at over sixty years of age, plays with all the grace and sentiment of youth. This wonderful man began his public career at seven years of age, and has visited almost every great town in the world, besides being musical director of some of the most celebrated musical academies in Europe, Weimar, Hanover, and Berlin. Every year he finds time to spend a few months in London. He came to Rome on a visit to the Austrian ambassador, Baron Kendell, his great friend. Whilst here, he was invited to perform at the St. Cecilia Academy. The queen was present, and with her all the aristocracy and musical lights of Rome, and in Rome.

The Queen was always the first to applaud, and after one of Beethoven's sonatas, a splendid bronze wreath was presented to Joachim by the musical professors of Rome. By special desire of the Queen, the Baroness Kendell accompanied Joachim in his Hungarian dances. The Countess Fianchi (Theresa Tua) also presented Joachim with a bronze wreath after his Brahms' sonata—a compliment which made his intelligent eyes, dance as brightly as any boy's. Unfortunately, he stayed only a very few days here. But we hope to see him again next Winter.

Puccini, I hear, is setting Tosca to music. He is just the man to do it.

During the Summer months it is one of our *cafés chantant* which does the most business. It is pleasant to sit in a shaded garden, sipping a cool drink and listening to singers, who might appear in operetta without disgracing it. They dress well, too, and, for the most part, are good-looking, or seem so, under their clever make-up. The programme of a *café chantant* here generally winds up with a farce, in which Pulcinella plays the chief part. Verdi was very funny the other day when reading the programme of a *café chantant*. A certain composer had contributed several dances, entitled "Woman's Feet," "Woman's Hands," "Woman's Lips" and "Woman's Mouth." "Bless me!" said Verdi, "this is a composer of woman—in pieces."

The celebrated actor, Novelli, has written another comedy, Old Types and Young People, but it has not been as fortunate as some of his other pieces, notwithstanding the most excellent way in which it was played by the company.

My next note is not of Italian birth. I have received it from Buda Pesth, whence a friend sends an account of a concert given by the Hungarian singer, Solak. The concert lasted twelve hours, and Solak sang 250 songs! My friend does not tell me whether any of the songs were encored! The wonder is, which was to be the most admired—or pitied—the singer or the public.

S. P. Q. R.

STRAY NOTES FROM PARIS.

(*Special Correspondence of The Mirror.*)

Paris, July 17, 1896.

Last Winter no less than four Parisian actors—young and inconsequential, to be sure—got themselves into varying degrees of trouble through their allegiance to the "Green Fairy," absinthe, which seductive potion Marie Corelli has heralded as the eventual conqueror of France. These young men, thanks to hasty reformations, are still with us, but others are daily drawing nearer to the doom that, we are told, lurks certainly in the pearly green of the wormwood. Last week two gay spirits—one employed, they say, in a menial capacity in one of the lesser theatres—met for a game at cards in a modest wine shop in the Rue Jouffroy.

Small gambling and larger drinking led to reckless conversation, and one man, at length, bet the other, the stage employe, that he could not drink off a pint of absinthe at one draught. The dare was taken, the money posted, and the liquor ordered. The pint of wormwood was swallowed in a single gulp, but before the drinker could place his glass upon the table, he fell, like a log, to the floor. Medical attendance was summoned, and the absinthe drinker was removed to the Beaujon Hospital, where, after twenty hours of agony that appalled even the stoical surgeons, he died. One story even had it that his poor body turned livid green after death, but this rumor has been contradicted, and the warning is sufficiently terrible as it stands. Just why a merciful Providence should have sent the Green Fairy upon earth to benumb the mind of man, and steal his soul away, is not clear. Can it be that the power of Evil in creation is as strong as the power of Good?

As was intimated last week, measures are being taken to render the Opéra building more nearly proof against fire. The municipal committee whose business it is to inspect the places of public amusement has awakened to a sense of obligation in the matter, and thoroughly examined the edifice. They suggest the necessity of a contrivance for flooding the stage on short notice and an iron curtain that might drop with reasonable dispatch. Further, they desire a new electrical plant, and recommend the abolition of the enormous lustre chandelier, that weighs eight thousand kilogrammes and is supported by six twelve-hundred kilogramme counterpoises, which have already betrayed a frightful frailty. Definite action is probably a matter of a few weeks.

Madame Sarah Bernhardt has written to the *Figaro* a most entertaining little *chronique* which she calls "Un Drame en Mer." It pictures with artistic touch the every-day life and hardships of the peasantry that surrounds her at her romantic Summer home, Les Poulains, at Belle-Isle-en-Mer, off the Breton coast. Sarah as authoress is not quite so successful as actress, but another accomplishment to parallel her dramatic ability might hardly be expected in

one human form. However, writing far worse than hers is regularly printed, and studiously read, volume upon volume.

Two more actresses have figured entertainingly in the courts this week. One of them, Mlle. Cassive, who is extremely comely, sued the proprietor of a merry-go-round out at Neuilly to recover 30,000 francs for personal injuries sustained at the time of the fair last year by falling from one of the wooden horses in the roundabout. The actress, it appears, tumbled when attempting to mount the lumber steed, and dislocated her pretty shoulder. But the Court, after sending a wooden-horse expert to the scene of disaster, decided that, inasmuch as the merry-go round was properly provided with an effective brake, and whereas Mlle. Cassive had neglected to support herself by the handles provided for that purpose, she and she alone was at fault. The willing testimony of a small army of witnesses was disregarded, and the actress received nothing but a reprimand for imprudence.

Then came the suit brought by Manager Samuels, of the Theatre des Variétés, against Mlle. Ramos to cancel her engagement with the house on account of her refusal to perform the important and classical role of a cat in the review, Une Semaine à Paris. The actress had, at first, been given a still more portentous part, but the manager, discovering that her mouth was so small as to make it impossible for her to correctly articulate, more especially in the case of words containing the letter s, she was reduced to the role of *premier chat*, in which department it was only necessary for her to mew. Mlle. Ramos promptly declined to accept this feline part, alleging that she was unwell, and claimed 50,000 francs damages. Blondeau and Monréal, the authors of the review, with rare perspicacity, contend that the illness was only imaginary. The case is still being argued. The odds are on the side of the management. A. M. M.

DELAY ON THE HAWAIIAN THEATRE.

(*Special to The Mirror.*)

HONOLULU, July 13.—The work on the new Opera House at Honolulu, has been somewhat delayed by the non-arrival of the steel roof from the East, but it is hoped that the covering will arrive in time to obviate serious delay in the opening of the house, for such a hindrance would surely mean that we must miss some of the attractions now in the Colonies, which are booked here upon their return trip to the States.

CHARLES D. WILSON.

NOTES FROM ABROAD.

The long-promised Armenian opera is now announced for September production at the London Shaftesbury.

Sir Henry Irving will spend a few weeks at the little hamlet of Bamburgh, Northumberland, studying his part in Cymbeline. Bamburgh was the home of the historic Grace Darling.

Victor Stevens's new musical comedy, A Merry Madcap, will be produced in England, Aug. 3, with the author, Ada Willoughby, and Fred Eastman in the principal parts.

Nellie Farren's acting manager locked up the London Opera Comique recently, and a battle royal ensued when the departing tenants sought to remove their property. Several assault and battery cases are the result.

A memorial to John Heminge and Henry Condell, fellow-players of Shakespeare, who published the bard's works in 1625, was unveiled July 15 in the churchyard of St. Mary the Virgin, Aldermanbury, by the Lord Mayor of London. The monument is ornamented by the only bust of Shakespeare publicly shown in London.

Harry Paulton, who has been ill in England, is sufficiently recovered to begin rehearsals for his next tour.

Mrs. Kendal made a hit at a recent London reception with a discourse about motor cars, bicycles, and such things.

May Yohe and Roy Horniman will appear in the leads in an American play soon to be done at the London Court Theatre.

Georges Ohnet has written a historical drama, Le Colonel de Roquebrune, for next season at the Paris Porte Saint-Martin.

The silver jubilee of the city of Dublin will soon be celebrated by a special performance of Shamus O'Brien.

Florence St. John has received back salary and costs in settlement of her declining to play in The New Barmaid. She was under contract to appear in a comic opera, but contended that this piece was not in that class.

George Alexander has written a London paper strongly commending the work of the society which is striving for Sunday closings.

A Trip to Chinatown has caught on wonderfully in Australia. It is winning also in the English provinces.

The Football King, a new sporting drama recently done at Brighton, is reported a strong success.

Sir Henry Irving and J. L. Toole were among the guests at the recent London banquet of the Ancient and Honorable Artillery of Boston.

Marion Denvil will originate the lead in Vane and Shirley's new melodrama at the London Pavilion.

Helen Kinnaird is engaged by Sir Henry Irving for the Queen in Cymbeline.

Still another theatre is projected in London. This one is to be near the "Seven Sisters," Tottenham, and will seat 2500.

Paul Martinetti is resting on the Continent.

Yvette Guilbert has signed to sing the Paris Ambasseurs from 1897 until 1900.

The Prince of Montenegro has built a theatre at Cettinje, which will soon be opened by a Russian opera company.

Sims Reeves, the English tenor, is the proud father of an infant son.

The Gay Parisians has passed its 100th performance in London.

Arthur Shirley and Benjamin Landeck's new naval play, a companion piece to Tommy Atkins, is to be called Jack Tar.

Wilson Barrett has left his part in The Sign of the Cross, for a few weeks, to Cooper Cliffe, and is, with Louis N. Parker, putting the finishing touches to their new play, The Daughters of Babylon.

Ivan Caryll has contracted to write music only for George Edwardes during the next three years.

The executors of Sir Augustus Harris's estate are Lady Harris, and her brother, Frank R. Rendle. Lady Harris and her daughter, Florence Nellie Harris, are bequeathed the entire personal property of the deceased, whose bank balance, £25,677 has already been probated.

Paulus, the French music hall singer, has become the father of his seventh child, whose name is Louis Amédée Paulus Hubans.

Sarah Bernhardt is rusticating at her beautiful place at Belle-Isle en Mer.

Pierre Decourcelle, Costumer Redfern, and Lassalle, of the Opéra, are newly elected members of the Paris Artistic Cycle Club.

Eleonora Duse will play at St. Petersburg and Moscow during the Winter.

The Paris Porte-Saint-Martin will be closed soon to admit of constructing the new fairy spectacle, La Montagne Enchantée, for next season.

Calvin, a well-known actor of the old school, at the Palais Royal, has died in France, aged sixty-one.

The Paris Menus-Plaisirs is soon to be offered for sale,

Jules Verne's Tour of the World in Eighty Days has been revived at the Paris Chatelet.

Franchi, for a long time secretary and confidential agent to Adelina Patti, has died at Milan, aged eighty years.

The Grip of Iron, Arthur Shirley's adaptation of The Stranglers of Paris, which has been a success of years in the English provinces, has just appeared in London to great applause.

Maud Millett has won her suit against the proprietors of the London Shaftesbury Theatre, who, last Summer, failed to allot her a part in The Manxman. Her claim for £58 6s. 8d. was allowed.

The Brussels Monnaie Theatre is to have a new ballet by Saint-Saens, who is now composing it at his Summer home, Saint-Germain-en-Laye.

Vicomte Henri de Bornier is at Aimargues, France, working upon a new verse drama, Blanche de Castille, intended for the Comédie Français.

Jeanne Lamothe, of the Paris Gaité, is engaged as premier danseuse at the Opera Comique.

Next season's plans at the Paris Renaissance will present Sarah Bernhardt in a new play by Georges de Porto-Riche; a new comedy by Gustave Guiches, with Jeanne Granier and Guitry in the leads; and then the play upon which Sardou is now at work for Bernhardt.

WANTED, STAGE MANAGERS.

The Stage, London.

The scenic artists, we are very glad to see, are at last taking some practical measures to set their house in order. It is quite time they made this attempt, in which they will certainly have the sympathetic support of all managers and lessees who keep in touch with the spread of popular taste. Scenic art should be an important factor in the scheme of a well-ordered theatre; but it cannot hold its right place so long as its professors are chosen with very little regard for proficiency, and are treated with too little consideration for the talents they exert or should exert. We trust the scenic artists will be successful in their efforts, not merely for their own sakes, but also for the common interests of the stage. It is not too much to say that the laxity of staging is one of the causes from which the provincial theatre is suffering at this moment. And staging may be taken in a broader sense than simple scenic illustration and equipment imply. The defects of the present scene painting question in the provinces are, after all the correspondence that has gone on, generally admitted. Less has been heard of some analogous defects—those of stage management, ordinarily so called. These also exist. The scenic artists are laudably helping themselves. Can the stage managers do nothing at the same time?

The force of stage management has, even more than that of scenic art, been enormously weakened in the provinces since the growth of the touring system. The artist is still, to a great extent, a fixed part in the local economy of a theatre, however inadequate his artistic status may often be. But whereas the stage manager was an absolute and abiding power in the stock company, under the new order of things he is a very uncertain quantity indeed. The old stage manager was an unlovely type perhaps, but he was a sound one in his degree. His manners, which were seldom parliamentary, and frequently truculent as a villain of transpontine dramas, are well gone, but his wonderful capacity is not. His knowledge was encyclopædic. His productive ability was prodigious. From Shakespeare to farce and burlesque he ranged; and he was equal to getting out any number of plays up to eighteen in a week. No one, of course, wants back those conditions of excessive work. They were not only fatal to the most angelic temper that ever irradiated a stage manager, but they led to a train of evils that disfigured and ultimately destroyed the stock system in the country. Yet at the opposite extreme of production—with tours enduring longer than ever, and with pieces brought out at remoter and remoter intervals—the state of the stage manager has suffered a great and a deplorable decline. We ask How can we train our future actors? To put the same question in the name of stage managers is to increase the difficulties of reply. Seldom as a modern actor may get a new part on tour, he nevertheless goes on with the useful exercise of playing. But where is the stage manager to get that variety of experience which so complex a thing as the production of a play calls for in a hundred directions. Stage management is essentially an art that grows by what it feeds on; and the touring system unfortunately keeps it on starvation diet.

The stage, like other arts, has its necessary conventions. No doubt it is very wrong that the artist or the responsible director of the stage should give a husband and wife in the throes of destitution a scenic environment of hams and halves of cheeses and that bag of succulent onions at the fireside; but while this sort of thing is sheer carelessness or meanness, the question of the size of the garret is not so remediable a matter. Here the facts of the proscenium opening, of the line of sight of the audience, and also of the general dramatic effect have to be taken into account. They are stern facts, which in such circumstances nothing—not even the Herkomer expanding and contracting proscenium—has yet been found to resolve. Space on the stage is not quite the same thing as in ordinary life. Nor can time be quite so computed. The traffic of the stage is compressed in comparatively so brief a period, and movement is as rule so vital to dramatic effect that anything like laborious fidelity has sometimes to be sacrificed. To fill all the glasses of a comic opera chorus, or to write a letter at the usual pace of penmanship, or to occupy the full time in getting from Bayswater to Waterloo, or to be strictly accurate and congruous in some other respects would be to make a scene hopelessly tedious or even render it quite impossible. These limitations of form, however, by no means give the free hand—or indeed the want of any hand of control—that is becoming painfully perceptible on boards hitherto of good repute for discipline of performance. The voice of the stage manager undoubtedly needs more strength and more authority in the provinces, just as the brush of the painter wants fuller and fairer play.

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TELEGRAPHIC NEWS

CHICAGO.

Another Blank Theatrical Week, but Hall Finds Something to Say.

(*Special to The Mirror.*)

CHICAGO, July 27.

Another blank week theatrically in this Western town. And with delightful weather, too—as cool and refreshing as circus lemonade. The Gay Parisians and light opera are the only down-town cards ouside of vaudeville. Only two weeks more of the Frohman Jane, and then Hooley's closes until Sept. 8, to open the regular season with the Lyceum company in The Prisoner of Zenda. This will give Manager Powers a much needed rest. He is remodeling the office floor of the theatre, and now transacts his business up in the old Elks' lodge room. I was up there the other day to hear a play read. It is a great one, and may be produced here this Summer, but as yet I am not at liberty to speak further of it.

Dr. F. G. Stanley, who looks after the mental, moral and physical health of that prince of American comedians, Nat Goodwin, received from Nat the other day a cablegram announcing his safe arrival in Australia. He should capture the Australians on sight. Nat asked the doctor to send telegrams of love to Joseph Jefferson, Mrs. Goodwin, the comedian's mother, and to "the Dalton gang." It may be explained that on The Rivals tour the comedian applied this general term to Tom, Willie and young Joe Jefferson, the only rivals of the Younger brothers.

Manager Henderson is doing an astonishing business with light opera at the Schiller. Fifty cents is now the highest price, and the standing-room sign was out several times last week with The Merry War. At the "bargain matinee," on Wednesday afternoon, with twenty-five cents to all parts of the house, the largest crowd ever seen in the Schiller was present. The Merry War will be continued through this week, and then The Bohemian Girl will be put on.

My friend "Punch" Wheeler has turned up at Niagara Falls. Imagine "Punch" and the Falls doing business under the same canvas! He writes: "These personally-conducted soubrette tourist parties are wearing on one. On account of the hard times there is not as much water flowing over the Falls as usual. What a joke it would be on these hackmen here if it would dry up altogether. I am still in the railroad business and intend to allow all the agents to lay out their printing in my flat this Winter. Frank Fox, manager of the International Hotel here, is doing such a business that he has the whole of Mahara Brothers' Minstrels waiting on table, as they do not open until September. There will be no war with England. Last night a soubrette, Marcia Garcia, sang 'Every American Girl is a Queen,' accompanied by a Canadian orchestra. Then the hotel porter recited 'Milt Gotthold's Dream.' The awakening will be used later as an encore. But the foxiest scheme of all is Al Sutherland's idea of an organ in the Great Northern Hotel rotunda, where the chambermaids can practice, as they complain of neglecting their music. The idea is original. When a drummer comes in the night clerk plays, 'See, the Conquering Hero Comes'; then for a farmer, 'Where Did You Get That Dice?' and for advance agents, 'Just Tell Them That You Saw Me.' I go to Mt. Clemens to consult Judges Horton, Norton, and Cameron in regard to an important case."

F. E. Carstarphen, your Denver correspondent, looked in on me for a few moments the other day.

Henry Jackson put on The World at Hopkins's yesterday, with the stock company. Mr. Jackson will run the West-side Hopkins house, formerly the standard, this season, with combinations at 10, 20 and 30, and he has booked some big shows. The place opens next month. Mr. Jackson will still run the stage at the Hopkins South-side house.

Cyril Scott is here for a few days. I regard him as the best of this country's young actors in his particular line.

I spent a delightful evening last week with Felix Morris. He and his wife breakfasted in London July 11, and breakfasted in Chicago July 19, making the trip in eight days from city to city. They have gone to Oconomowoc with their children for the Summer. Mr. Morris goes with Dan Frohman in the Fall.

The bill posters of the country met here in convention last week. They were all stuck on the town. One of the delegates was a woman. She has her assistants carry the buckets and brushes though.

Jacobs's Alhambra will open for a preliminary season next Sunday with Richards and Pringle's Minstrels.

If whiskers elect Mr. Bryan this year it will be necessary for every restaurant to place an electric fan before each customer, in order that his beard may be blown out of the way of the soup.

W. A. Edwards, formerly of the Alhambra, will manage the new Tivoli (formerly Havlin's), which opens Aug. 8.

George A. Fair retired from the management of the Masonic Temple Roof Garden last Saturday night and will devote his entire time to the Haymarket, after a few weeks among the Wisconsin lakes.

I had one of those amateur nickel-library cowboys before me in the police court. He said to the officer: "You wouldn't dare arrest me on the plains." He had a long knife, and I confiscated it. (Mrs. Hall will have a new bread knife when she returns.) As the fellow was a patent medicine cowboy and begged hard to "go back on the range," I gave him twenty-four hours to leave town, and as he started I said to him, as a parting shot: "If you meet any redskins on the range just tell them that you saw me." He promised.

Harry A. Smith writes me from Norfolk, Va., (his home) that Roger Dolan, late of The Wicklow Postman, calls his money orders seidlitz powders, on account of their color and shape.

I saw a great sight last Sunday. Colonel Hopkins took me to the door of his theatre and told me to look in. The place was packed to suffocation. I never saw such a crowd in a theatre. As the old lady said, when asked about the audience at the Boston Theatre: "The room was full." And the large audiences at Hopkins's are as continuous as the shows.

Henry J. Sternberg, late manager of the Arcade Opera House, at Kankakee, Ill., has taken charge of the Corning Opera House at Corning, N. Y., for the season.

I am one of the few men in Chicago who do not ride a bicycle. But I have learned to dodge well.

"BIFF" HALL.

BOSTON.

Details of the Stetson Will Case—The Fall Openings As Thus Far Announced.

(*Special to The Mirror.*)

BOSTON, July 27.

All records for dullness are broken now in Boston theatricals, and there are fewer opportunities for amusement here now than has been known for years and years. With the closing of the Castle Square the last regular theatre in this city gave up the ghost, theatrically speaking, and only Keith's remains to cater to those who are left in town. The first house to reopen will be the Howard Athenæum, which will present a specialty variety bill Aug. 3. The Columbia will probably be the next, opening 17 with The Black Crook. The Museum will follow 24 with Roland Reed. The Tremont will open 31 with The Sunshine of Paradise Alley, and on 31 also the Park will open with a specialty company headed by Fregoli. The Hollis opens with The Lady Slavey Sept. 5, and on Labor Day the Castle Square will again throw open its doors. When this new season begins it will see several changes in the Castle Square staff, the most conspicuous of which will be the absence of William Wolff, the general director and comedian, who will go to Philadelphia to be company manager of the Castle Square forces there. Arthur J. Clark, who has managed the theatre ever since the resignation of Edward E. Rose, will go to Philadelphia as business manager, while J. J. Jaxson will remain as company-manager here.

The hearing on John Stetson's will came to a rather abrupt conclusion last week.

The second hearing began Tuesday afternoon before Judge Grant. Dr. O. G. Cilley, one of the signers of the will, who was called and defaulted at the last hearing, was present and said that he had been on a trip to Durham, N. H., which he had had under contemplation for some time.

Adah Richmond, who alleges that she is the lawful widow of the testator, was not present, and her counsel, Mr. Hellier, said that she would not be present during the hearing to-day.

Mrs. Stokes, the mother of the late Mrs. John Stetson, Jr., and her sister, Mrs. Inslee, were present. Dr. W. W. Noyes, who was one of the witnesses of the will, was the first witness placed upon the stand. He acknowledged his signature, and said that Mr. Stetson was of sound mind.

Dr. O. G. Cilley, the third of the attesting witnesses, was the last witness of the day. Dr. Cilley received a severe reprimand from the Court for disregarding the summons to attend the first hearing. Dr. Cilley said that at the time Mr. Stetson signed the will he was of sound mind, but that just before and just after his mind wandered. In May, 1895, he had an apoplectic shock from which he never fully recovered. For a long time after this he could not write his own name. He was not the John Stetson of old.

For some days after he was taken sick his mind was not right, and he constantly talked in his wanderings of other persons beside his wife. Dr. Cilley was questioned as to who these other persons were, but he appealed to the Court, and the questions were not allowed.

One morning he seemed rational, and Mr. Pattee being present, the will was produced and signed. At Mr. Stetson's suggestion the initial "S" was inserted in his wife's name. An hour after the will was signed Stetson was not in a condition to understand what was said to him.

In the course of his testimony, Dr. Cilley said, as to the signing of the will:

"I sat down on the bed and put my arm around Mr. Stetson, and held him up. Mr. Pattee brought over a pen, I took it from him, shook off the ink, and put it in John's hand. He then signed the will, and said: 'Will that do, Charley?' and Mr. Pattee said: 'It's pretty tough, John.' I then laid him back, and he dropped off into a dose, and I signed the will."

"Wasn't he pretty weak?"

"He couldn't have signed in another hour. It was the last struggle."

"After he was taken sick with pneumonia was he incoherent?"

"He was. He would not call his wife by her name, but would use another name."

"What name was that?"

A silence fell on the room that remained unbroken until Dr. Cilley said to Judge Grant: "I would rather not answer that."

Lawyer Adams withdrew the question, and the examination was closed.

"Lawyer Gaston, counsel for Mrs. Stokes, then said: "Was Mr. Stetson an obstinate man?"

"As obstinate a man as you ever met."

On the last day of the hearing, Doctor O. G. Cilley was recalled to finish his testimony. A few questions from Lawyer Gaston, and the Court closed his examination and he was excused. These questions were put to find out what the posture of Mr. Stetson was to the attesting witnesses when they affixed their signatures to the will in the sick chamber. Doctor Cilley testified that he was laying Mr. Stetson back in bed, after the latter had put his signature to the will, when the two attesting witnesses, Doctor W. W. Noyes and the colored coachman, Benjamin Crosby, signed the will at the desk, which stood about twelve feet away from the foot of the bed.

This closed the evidence in support of the petition to allow the will, and a conference was held between the Court and counsel, the result of which was that it was agreed that the case be submitted with evidence from the contestants, Adah Richmond and John Stetson, Sr., and without argument, but that counsel submit a brief in support of their contentions upon this evidence to be filed by to-day.

Judge Grant expressed some doubt on the evidence, as to whether there was a proper attestation of the will by the witnesses, and desired some legal authorities from counsel for both sides as to their legal views of the matter. The signing of the witnesses of the will on a desk twelve feet away from where the testator was lying in bed, so that he probably could not see them sign, and his frequent dozing, as described by Dr. Ciller, may be the reason for the question in the mind of the Court upon which legal light is asked to be shed.

Briefs were submitted to-day to Judge Grant who will consider them before making his decision.

No matter what may be the result of the hearing in this Court, it may be safely said that the side which loses will take an appeal to the Supreme Court.

Adah Richmond did not appear at the trial, but her lawyer is confident of the strength of her claims.

I am glad to see that Olga Nethersole makes a denial about the rumors which have caused so much comment in Boston. Her brother's letter to THE MIRROR and to Boston papers should settle the whole matter, but I understand that Miss Nethersole has never answered the personal letter written to her more than a month ago by one of the young ladies who interviewed her when she was in Boston. That seems strange.

The Palace Theatre had a narrow escape from destruction by fire last week. Only quick work of the firemen saved it from total ruin. Flames broke out on the fourth floor, which was used as a storeroom for scenery and costumes. It is understood that some of the costumes were such hot stuff that they caused spontaneous combustion. The scenery and costumes were totally ruined, the loss being about eight thousand dollars. The damage to the building will not be more than seven hundred dollars.

Alonzo F. Sackett, who was a member of the stock company at the Museum and National in the days before the war, died at South Framingham 23. He was a barber in the latter part of his life.

It seems that the veiled lady who was present at the funeral of John Stetson and the will-trial is Susie Jackson. She has this to say about the case:

"My whole interest in this case," said she, "is to see that justice is done to the father of John Stetson, Jr. I knew the deceased long before Kate Stokes ever met him, and I know that he never in his right mind would have disinherited his father. Why, he thought the very world of him. Repeatedly, whenever, in fact, the subject of a will was mentioned by John to me, he said that he meant to leave his father a good share of his property, and that though he intended to take care of Kate Stokes, he would see to it that not a cent of his property ever went to any member of her family. He hated them all, root and branch.

"The first time that he met me, as I remember, was about a dozen years ago, or, at any rate, when he was negotiating for a theatre in New York. It was some time after that he met Kate Stokes, and meanwhile I nursed him through a six-weeks' illness at his rooms on Hayward Place, here in Boston. That was the first time I had the good fortune to meet Dr. Cilley, and I distinctly remember him saying to Mr. Stetson then that he was afraid his head would give out, meaning, of course, Mr. Stetson's head. Long before that, as perhaps you know, Mr. Stetson had a bad fall, and striking on his head was severely hurt.

"Do you consider, Miss Jackson, that John Stetson, Jr., was of sound mind during the last year of his life?" she was asked.

"No, indeed I do not. He acted the queerest of any sane man I ever saw, and his memory was simply awful. Why, he would arrange to do one thing and then the next moment forget all about it. He would send for me from the Park Theatre to come and see him at once, and then when I called would have forgotten having sent for me.

"He had repeatedly told me during the last year that he felt wrong in his head, that his memory was failing, that he felt a buzzing in the head, and believed he would grow insane.

"I remember one day at the Savoy Hotel he grabbed me by the shoulder to steady himself, and, mind you, he was not drinking at the time, and was perfectly sober, but very weak. A moment afterward he said: 'Come, Susie, let's go up stairs to the ladies' room and have lunch; it will do me good.'

"Instead of going to the ladies' dining-room he insisted on going to the linen room, and seemed greatly surprised that the door was not opened, swore at one of the servants because he had not a key to it, and when the servant said it was the linen room and not the dining-room, called him a liar, and discharged him on the spot."

"Did you ever meet Adah Richmond?" was asked.

"No. I never had that pleasure; never even saw her. All I know in reference to Adah Richmond is what John Stetson told me. He told me that he would never marry her."

Frank B. Stammer, the chief usher at the Hollis Street, is blossoming out as a young composer. The other Sunday both the *Herald* and *Journal* published marches by him. Up at the theatre they call him young Sousa.

Messrs. Savage and Allen have divided their attentions, and Mr. Allen will look out for the Castle Square while Mr. Savage pays attention to the Philadelphia interests of the firm. I hear a rumor that Elmer C. Rice may succeed Arthur J. Clark at the Castle Square.

I understand that Theresa Vaughan and William A. Mestayer are to star together next season in musical comedy.

They are digging the subway in front of the Museum, and the sidewalk has settled some distance as a result of the excavations, but the buildings are in no danger whatever.

At the news stand at the Union Station the other night, I inquired about the sale of MIRRORS, as compared with other theatrical papers, and was told that five MIRRORS were sold to one of any other publication.

Clara Long and J. K. Murray will come back to the Castle Square next season to head the comic opera company.

Quite a number of the Merry-Go-Round company are still lingering in town. They seem to like Boston as a Summer resort.

A. W. Chadwick will not write the music for R. A. Barnet's Aucassir and Nicelette.

Edward King, whose death occurred recently, left an unpublished biography of Joseph Jefferson, which will be published in "Famous Actors of To-Day," the new book edited by Charles E. L. Wingate and Frederic Edward McKay.

Roland Reed will probably open his Boston engagement with a new play, which William Seymour will stage.

George E. Lothrop returned to London in time to meet the Ancients there.

Lizzie May Ulmer has been engaged to play Mrs. O'Grady in The Sunshine of Paradise Alley.

A. A. Spitz has secured a location for a novel place of amusement. In the basement will be a chamber of horrors. On the main floor are to by two large halls, to be used for curios and exhibitions in which they propose to exhibit all curiosities of every name and nature.

On the same floor will be an auditorium large enough to accommodate 500 people, in which vaudeville performances will predominate. The second floor is to be devoted to mechanical and wax figures, which will be produced immediately on all events that occur, and will be conducted on the same principle as the Eden Musee of New York.

The birthday of Mrs. William Seymour (May Davenport) was made a gala occasion at Duxbury last Tuesday. Fanny Davenport gave a collation in her sister's honor, and there was a dancing party on the lawn. Ben Stern sent a collection of Pain's best fireworks for the display in the evening.

J. W. Luce is going to be press agent at the Tremont the coming season.

E. H. Crosby, dramatic editor of the *Post*, is returning from England with the Ancients.

Boston is to have a series of Hebrew plays next season. The Oriental Dramatic and Operatic Association has been formed with 250 members, and if the coming presentations in Chelsea and at the Bijou are successful, it will build a house on Hanover Street. Two performances a week are to be given, with Lazarus Mittnick as business manager, and A. Taugman as stage-manager.

William McAvoy has left on a tour of the West, looking for attractions for the Herald.

Denman Thompson will return to the stage Oct. 5, when The Old Homestead comes to the Boston.

JAY BENTON.

WASHINGTON.

Frederick Bond's Summer Company Entertained—Annie Lewis's Benefit Postponed.

(*Special to The Mirror.*)

WASHINGTON, July 27.

The seventh week of the highly successful season of the Frederick Bond Washington Stock Comedy company at Rapley's New National Theatre commenced before a very large audience. Robertson's School was the comedy presented, and the sterling play was admirably given with the following distribution of characters: Jack Poyntz, Frederick Bond; Lord Beaufoy, Charles Mackay; Dr. Sutcliffe, John Findlay; Beau Farintosh, Percy Brooke; Professor Krux, William Boag; Bella, Edythe Chapman; Naomi Tighe, Mary Sanders; Tilly, Corinne Parker; Laura, Bretta Marti; Clara, Miss Allen; and Mrs. Sutcliffe, Agnes Findlay. The Magistrate will be given next.

Annie Lewis's testimonal benefit has been postponed until the latter part of September. David Towers, who will have the management of the event, has conceived an original plan, which promises to give value received for every

MR.
CLAY CLEMENT
BARON HOHENSTAUFFEN in "THE NEW DOMINION."
MATHIAS in "THE BELLS."
Management IRA J. LA MOTTE, care KLAW & ERLANGER'S EXCHANGE.

ticket sold. The scheme is to produce, with a professional cast, a programme of four one-act plays, written by Washington dramatists—plays which have not before been produced. The intervals between plays will be filled with first-class vaudeville specialties. A prize of $50 will be offered to the best play in the bill, the decision to be made by a vote of the audience.

James W. Morriesey, who has not seen the Capital City for several years, was a welcome visitor during the past week. He is evidently a pronounced silver man. Speaking politically, he says: "Bryan's descent on New York will be a stupendous affair. He will pack Madison Square Garden to its limit, 16,000 people, but 10,000 will be in the streets to give him welcome. Only a fraction of that monster gathering will be able to hear a word he utters, but few will fail to read it afterward. Already there is a big change of sentiment in New York, favorable to silver, and Bryan's coming will make converts by the thousand."

A supper party was given in honor of the Washington stock comedy company, Sunday night, by Frances Benjamin Johnson, and Corinne Parker, of the company, at the former's house. The dinner cards by Mills Thompson were hand painted with character sketches of My Awful Dad, and the menus were dainty leaflets, the work of Miss Johnson. After supper, many entertaining features served to make the occasion a memorable one to the company of artists and actors. Those present were Frederick Bond, Charles Mackay, John Findlay, William Boag, Bert Riddle, Paul Wilstach, William Mackay, Mills Thompson, Edythe Chapman, Agnes Findlay, Mary Sanders, and Bretta Marti.

Anita Cluss, the talented harp virtuoso of this city, has just completed a most successful engagement at Keith's Boston Theatre, where her performance met pronounced appreciation.

Previous to the production of Barnet's Jack and the Beanstalk, Donnelly and Girard will play a six weeks' season of The Rainmakers, commencing Aug 24. Bert Riddle as manager rejoins them for that period.

These are busy times at the Bijou Family Theatre, which opens in August. Painters, paperhangers and decorators have possession of the building.

Kernan and Rife's Grand Opera House, late Allen's, opens the season Aug. 24 with Jim The Penman.

Percy Brooke has re-engaged with William H. Crane for next season. JOHN T. WARDE.

ST. LOUIS.

The Chimes of Normandy at Uhrig's and Koerner's--The Oriental Closed--Notes.

[*Special to The Mirror.*]

ST. LOUIS, July 27.

A double bill was presented at Uhrig's Cave last week, Charity begins at Home and Billee Taylor. Both operas were given with special care. The cast of Charity Begins at Home included Nellie Bragging, Gertrude Lodge, Rhys Thomas, William Steiger and Frank Deshon, and it is needless to say the opera was well given. In Billee Taylor Rhys Thomas, who took the title-role, acted and sang the part better than it has been done for a long time. Frank Deshon as Ben Barnacle made a typical sailor, and was a success, not only in his make-up but in his acting and singing as well. The Christopher Crap of William Steiger was splendidly done. Laura Millard as Phœbe sang the songs allotted to the part exquisitely, and proved a most fetching looking sailor boy in the last act. Minnie Bridges looked equally enticing as Arabella, and the Eliza of Gertrude Lodge only increased the number of successes she has made in character parts this season. The rest of the company appeared to advantage. Special care was given to the staging and costuming of the operas. The dance by Rose Flores was an attractive feature and had to be done several times each night. To-night The Chimes of Normandy will be given.

Manager Hageman has an excellent company at Koerner's Garden, and the performances of The Mikado last week were very meritorious. Amy Leslie made her first appearance with the company last week. Her personation of Yum-Yum was a strong one, and she received a score of compliments for the excellence of her work as a prima donna. She has a powerful and well-trained voice, and made a most favorable impression. Jack Shields made another success as Nanki Poo, and showed to much better advantage than during the preceding week. Helen Salinger proved a strong Katisha, and Herbert Salinger was very funny and droll as Ko-Ko. As Pitti-Sing and Peep-Bo Nellie Plummer and Clio Vernon were particularly pleasing. The Mikado of Harry Hanlon, the Pooh-Bah of William F. Perkins, and the Pish-Tush of L. L. DeKalb were also commendable personations. Between the acts the Brocce Sisters gave a graceful character dance, and Siegfried, the clever mimic, also appeared. The opera was well put on, and handsomely costumed. To-night Manager Hageman put on The Chimes of Normandy.

Concerts have been given each night by the best professional talent in the city, at the Union Trust Roof-Garden, and they have been quite successful.

Forest Park Highlands and the Suburban have had strong minstrel and vaudeville bills during the week. Rainy weather interferred somewhat with the attendance at several of the out-door places of amusement last week.

Siegfried, the mimic, at Koerner's Garden, was overcome by the heat, after his act, last Thursday night, and fainted. He was unconscious for some time, but physicians finally brought him to.

Last Thursday's benefit, tendered to Al C. Ahrens, treasurer at Uhrig's Cave, was largely attended.

For the fourth time the Oriental Theatre has closed its doors. The theatre closed last Thursday night. Manager Whitney says he will open again soon, but don't give the date.

The Bohemian Girl will be given at the Cave next week, and William Porteous, a well-known local artist, will sing the role of Thaddeus.

Manager Hageman has engaged James W. Gurville for the rest of the season and he will join the company in a few days.

Marie Bonsal has been engaged to do character work with the Al Fresco Opera company at Koerner's Garden, and will make her first appearance in the opera, Said Pasha, underlined for next week.

Hereafter the new operas will commence on Monday nights at Koerner's Garden.

Frank Deshon leaves the Cave company next week to begin rehearsals with the Brownies company, of which he will be a member next season.

William Steiger, who has been doing excellent work at the Cave this season, leaves at the same time to join Hammerstein's Opera company at New York.

Stage Manager Alf. Whalen left for New York last week to begin rehearsals with the d'Angelis Opera company.

Ada Swan, one of the pupils of the late Manager John W. Norton and a well-known St. Louis lady, who has shown an unusual amount of talent since she has been on the stage, has signed with James O'Neill as his leading lady. She will support him in his repertoire of Monte Cristo, Courier of Lyons, Virginius, and Hamlet. Last season she was a member of Daly's A Midsummer Night's Dream company.

To-morrow night will be Anheuser-Busch night at Koerner's Garden, and Wednesday night the Knights of Pythias will attend in a body.

A company was incorporated a few days ago to open a place of amusement on the line of the Easton Avenue cable. Nothing, however, will be done until next season. A number of the officers of the cable company are the incorporators. W. C. HOWLAND.

CLEVELAND.

The Centennial Celebration a Success--The Brigands at Haltnorth's--Other Attractions.

(*Special to The Mirror.*

CLEVELAND, July 27.

All out-door attractions suffered from the elements last week, but the city was crowded with visitors from all parts of the country. The Centennial Celebration was a decided success, although the weather has been the worst of the Summer. On Wednesday the big parade and night pageant took place, and the grand arch, which is lit by hundreds of electric lights, was lighted by President Cleveland, who touched the key at Gray Gables. To-day the Wheelmen's Parade was an event which was participated in by over 10,000 cyclists, who made an imposing appearance. The Grand Circuit Races commenced to-day, and will continue for five days.

Manager Charles La Marche, of Haltnorth's Garden Theatre, is giving the clientele of his popular resort Offenbach's opera, The Brigands. The Garden Theatre Opera company are seen to advantage in this opera, and the cast includes Helen Bertram, Elvia Croix Seabrooke, Eva Davenport, Ella Aubrey, Mark Smith, Edgar Temple, Oscar Girard, Douglas Flint, and Lindsay Morrison. Next week, Boccaccio.

From Moses to McKisson, the sprightly opera, written by Sage and Rose, two bright newspaper men, is being presented at the Euclid Avenue Opera House by the Gatling Gun Battery, in a very clever manner. To-night is military night, and every organization in the city is represented. The opera is to hold the boards for two more performances.

Frank Chapman is back with his little electric base-ball players at the Euclid Avenue Opera House, and all out-of-town games will be reproduced each afternoon while the Cleveland Club is away from home.

Edison's Vitascope, with an entirely new vaudeville company, continues to attract at Sangerfest Hall.

La Sonnambula is being sung at Central Armory al this week by the same company who lately played it at the Euclid.

Oscar Girard and Elvia Croix Seabrooke made a hit last week singing the "Song of All Nations," and each evening had to respond to numerous encores. Mrs. Seabrooke has established herself as a favorite with Cleveland theatre-goers. WILLIAM CRASTON.

PHILADELPHIA.

Double Operatic Bill at the Grand--Failure of Lincoln Park--Gossip.

(*Special to The Mirror.*)

PHIALDELPHIA, July 27.

Three theatres will open for the Fall season the middle of August. Forepaugh's Theatre, redecorated and otherwise improved, opens its doors with a matinee Aug. 15, the attraction being the stock company in The Ensign. At the National Theatre, which has also received many improvements for the comfort of its patrons, Human Hearts also opens the season Aug. 15. The Kensington Theatre, under Manager Hart, opens Aug. 17 with the burlesque, Gay New Yorkers, to be followed Aug. 24 by The Black Crook. A new stage and many other changes have been made at this house.

The Castle Square Opera company are presenting Pinafore and Cavalliera Rusticana at the Grand Opera House to-night. The Pinafore cast includes Arthur Wooley, J. K. Murray, Thomas E. Greene, William Wolff, W. H. Hatter, Loris S. Silberman, Frank Ranney, Edith Mason or Clara Lane, Mary Linck, and Hattie Belle Ladd. The scenery for both operas is new, and on a most liberal scale. The principals are aided by a large corps of auxiliaries. Next week, The Mikado.

The Bijou Theatre, with its many attractive features, is enjoying its usual large patronage. McIntyre and Heath; Eckert and Heck; the Nawns, in a new sketch called Taking the Pledge; Mlle. Chester, with her posing dog in a series of living pictures; Lavender and Torrson; Mardo juggling clown; Ad. Carlisle and trained dogs; McBride and Goodrich; Mamie Lee, balladist; Ward and Brown; Wright Sisters; Rita Durand; Burt Jordan; Frank B. Morton, and the first exhibition in this city of Lumiere's Cinematographe, are in the programme for the current week. Fred Hallen, formerly of Hallen and Hart, opens here week of Aug. 3.

The London Empire Extravaganza and Burlesque company hold the week at the Lyceum Theatre, presenting Vassar Girls at Long Branch, an attractive and pleasing card with ten olio features. Two performances daily to good patronage.

Mart W. Hanley has arranged to open the season of Robert Mantell in this city week of Sept. 7.

Lincoln Park on the Delaware, one of the numerous amusement resorts, is now in the hands of a receiver. The steamboats have been attached by the Pain Pyro-Spectacle company, and suits at law are under way. Lincoln Park is owned by a stock company, the Chicago Marine Band, Pain's fireworks, etc., being the attractions.

Manager George W. Rife, of Baltimore, and W. N. Griffiths are rusticating at Cape May.

Miss Philadelphia has been booked for five weeks at the Park Theatre, opening the season early in September.

I am amused at Harry Nelson's letter from Cape May last week, as I gave the New York Opera company credit for being an excellent organization, but am sorry to say, up to date, that they "must be satisfied with living expenses." To state the facts plainly, it is simply a commonwealth arrangement with the principals. The chorus get a small certainty. Fanny D. Hall and A. W. MacCollin are the centres of attraction, and lend strength and dignity to the cast. The matinee prices to the performance on the Pier are 10 cents; evenings, 25 and 35 cents, of which the owner of Pier retains 25 per cent. of gross. Average receipts weekly thus far have not been over $225. The company numbers twenty-four people, and I reiterate, if they can make their living expenses, the majority will be satisfied. S. FERNBERGER

CINCINNATI.

Rainy Weather Hurts Business at the Summer Resorts--Indians, Arabs and Others.

(*Special to The Mirror.*)

CINCINNATI, July 27.

The word "rain" tells the history of the past week at the Summer resorts. Hardly a day passed without drenching showers, and as a result people staid at home at night. Managers are praying fervently for hot, sunshiny weather in order that business may boom again.

The Wild West show at Chester Park has given way to Miller's Royal Circus. It fills the bill admirably and a first-class show is given. Shooting the Chutes is still the main attraction at the Lagoon, and the Sioux Indians and Sie Hassen Ben Ali's Arabs are extending their stay at the Zoo.

Heck and Avery's Museum has been closed for extensive improvements and alterations. It will reopen Sept. 7.

The Noss Jollity company is appearing at the German Village in Chester Park in The Kodak. WILLIAM SIMPSON.

IN SUMMER PLACES.

Ethel Winthrop is summering at the Plaza Park Hotel, Sea Cliff, Long Island.

Marie Harcourt (Mrs. Sam C. Miller), who has been visiting at Elkhart, Ind., in Michigan, joins her husband at their home near Hagerstown, Md., for the rest of the Summer. She will support Mabel Paige in the Colleen of Claire next season.

At the Plaza Hotel, Asbury Park, are Palmer Cox, James H. Alliger, Minnie Radcliffe, Marion Lester, and Cissy Fitzgerald.

Helen Baker left town for Southampton, Long Island, last Wednesday. She has been seriously ill since the Keene company, of which she was a member, closed season.

Mary Terriss is spending the Summer with friends at Westvale, Mass.

Madge Tucker is resting at Lake Bluff, Ill., on the shores of Lake Michigan.

Lizzie Melrose has been camping out at Kreischerville, Staten Island.

Frank Kiheholz, wife and daughter; Charles T. Ellis and wife; Mattie Greer, and Frank E. McNish, wife and son, are at Camp Social, St. James, Long Island. They report that they "are getting all the fish in the bay since Frank Bush left.

Grace Lyndon, who originated the part of the adventuress in The Law of the Land, has just returned from Chautauqua Lake, where she has visited friends, and will spend the rest of her vacation at her home in Buffalo.

Little Lillian, the child actress, is spending the Summer at Congers, Rockland county, New York. Her father has bought a handsome residence there.

In the professional colony at Nantasket Beach are Charles Brooke, William Davis, Marie Falls, and Frank Hope.

Maud and Hilda Hollins go to Lake George, Wednesday, for a short visit.

Martha Morton is summering at Lake Placid.

James O'Neill and family are spending the Summer at Twilight Park, Catskill Mountains.

Vivian Bernard is summering at Lake Bastian, Conn.

Edgar Selden, author of M. W. Hanley's play, Fun in Shantytown, is spending the Summer at his home in New Rochelle, putting the finishing touches to a new comedy written in collaboration with Charles Barnard, author of The County Fair, and bearing the seductive title, By the Sad Sea Waves.

Frank E. Morse and Ed F. Goodwin are fishing and camping in the White Mountains, having gotten in all the hay down on the farm.

Murray Woods is summering at Mount Clemens, Mich.

REFLECTIONS.

Al. H. Wilson will take the part of Captain Dietrich in Evangeline at Manhattan Beach on Aug. 10, and will play the part next season.

The Chauncey Olcott company started for California last Tuesday.

The souvenir of the 100th performance of El Capitan, given at the Broadway Theatre last week, was a white kid card case, silver trimmed. This theatre closed last Saturday night, and will re-open on Sept. 3 with Jefferson d'Angelis in The Caliph. The past season at the Broadway has been successful, and the outlook for the coming season, under Andrew A. McCormick's management, is bright.

Anne B. Sutherland, who will be Georgia Cayvan's leading lady next season, is rusticating at Baden-Baden, before returning to Paris for final shopping. She has visited London, Belgium, Holland, and Germany, and tours Switzerland later. She sails for America, Aug. 22, on the *St. Louis*.

A consignment of fifteen dresses, ordered last Summer in Paris, have arrived to be used by Mr. and Mrs. Grandin in their tour of romantic plays. Manager William T. Fennessy and Business Manager James H. Alliger soon visit Mr. and Mrs. Grandin at their home, "Restful Nook," near Patchogue, Long Island.

M. W. Tobin, formerly manager of Jacobs's Theatre, Newark, N. J., has left for Jackson, Mich., to recuperate after a long illness.

Katherine Rober passed through the city yesterday on her way to Boston to arrange for the opening of Lothrop's new house, which she will have the honor of dedicating.

Allen Davenport has signed with Ed Abrams for Rosabel Morrison's production of Carmen.

Charles A. Fuller and May Templeton are engaged for the Suste Kirwin Opera company.

Nina Morris, May F. Sargent, and Charlotte Winnett are recent engagements for W. H. Power's production, Shannon of the Sixth.

Herbert Prior is engaged for Human Hearts.

Pansy Willard goes next season with Grimes's Cellar Door.

Charles C. Patterson will play Kicker in A Night at the Circus next season.

Francis Byrne, Frank Drumier Genie Harlau, and Woodward Barrett are secured for the stock company of the Théâtre Français, Montreal.

Edward F. Bostwick and L. M. B. Pratt will be members of Mr. and Mrs. Elmer Grandin's company next season.

Richard Stahl has written a new song for Charles Dickson entitled, "Come Back O'Reilly," which the latter will sing with May Irwin in The Widow Jones.

John Joseph Buckley and his brother Frank, who are taking Pain's Fireworks through New England, had a lively time in Lynn last week. John Joseph collided with a bomb which exploded in his vicinity. His escape was a lucky one.

Edwin Amberg, of last season's Midnight Flood, has been engaged to play the low comedy part of Benny, in the coming production of Our American Cousin.

Herbert K. Betts, last season with Thoroughbred, has been specially engaged to play Lord Dundreary, and to sing tenor in the coming revival of Our American Cousin, in which Amell Losse has signed to play the juvenile lead of Florence Trenchard, and introduces her high-class contralto specialties.

Horace De Lisser, late with Captain Paul has left the management of Joseph Callahan to go into the manufacture of punctureless rubber bicycle tires. Later in the season he may return to the theatrical fold.

Ervin Hopkins, Jr., long associated with J. M. Hill, is exploiting the Vitascope at the Rhode Island watering resorts.

Walter Fessler writes calling attention to a statement in William Winter's book, "The Life and Art of Edwin Booth," on page 134, where the author says the great tragedian died June 8, 1866. This is a mistake, as Edwin Booth died on the night of June 6.

Robert Hilliard is expected to arrive in his native land once more about the middle of August.

Otis Skinner is summering at Proctorsville, Vermont. He has two new plays for his next tour, A Soldier of Fortune and The Third Dick. J. D. Letlingwell and John Joseph Buckley will pilot Mr. Skinner's company.

D. Philip Phillips will again go in advance of Walker Whiteside, his third year as representative of the American tragedian.

Sadie Hasson is engaged by J. C. Lewis for his Si Plunkard company next season.

E. M. Le Roy and wife have signed for next season with the May Prindle company, under management of W. C. Richardson.

Marie Wellesley's Players, managed by Richard Obee, closed their eighty-fifth week, at the Grand Opera House, Eau Claire, Wis., to S. R. O., and remain this week. The company played Eau Claire five weeks last Summer, and this season gave Marie Wellesley's new plays, On the Suwanee River and In Times of Peril, turning people away.

Frank Murray and family are going to the Catskills.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - AUGUST 1, 1896

The Largest Dramatic Circulation in America

TO ADVERTISERS.

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CURRENT AMUSEMENNS.

HAMMERSTEIN'S OLYMPIA.—Fregoli.
KEITH'S UNION SQUARE.—Vaudeville.
KOSTER AND BIAL'S.—Vaudeville, 8:15 P. M.
TONY PASTOR'S.—Vaudeville.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR from this office for one, two, or three Months upon the following terms: One month, 45 cents; two months, 85 cents; three months, $1.25—payable in advance. Address changed as often as desired.

INDOLENCE.

There are very few cases in which genius unadorned by the results of industry has made a lasting impression. There are many men who with simple talent have so polished their original gift that it has outshone genius itself. It has been said that genius is nothing more than a capacity for hard work. If this be but half true—and most persons who are sensible of the flashes that are attributed alone to the divine fire may insist upon the half that inspiration may be responsible for—it is a prescription for effort, for work, for industry—for the application that brings results, no matter how barren may be the material of labor. Work itself will accomplish miracles.

The members of the theatrical profession as a rule are exceptional persons. If they were commonplace persons, they would not be in the theatre, for the theatre essentially and primarily sets its seal of rejection upon the commonplace. The personages of the theatre—be they minor or major, prominent or obscure—must all show some warrant for its work. Even in its insignificant places, the stage requires individuals above the insignificant in life itself for reasons so elementary in their obviousness that it would be a waste of time to explain them. From the humblest to the highest, in their various degrees of success—and the most humble in the first flush even of incidental recognition but mark the initial step to an artistic estate possibly of the proudest—the persons of the stage must show something of individuality above those in other walks of life. If they do not, other walks of life will claim them. The theatre will banish them and they will be obscured among the multitude of the obscure in common life.

But too many—a great majority—of the theatrical profession rely indolently upon those exceptional attributes that have at first given them places on the stage. Too many women of great beauty and grace and too many men with mere presence and youth's magnetism, whose natural gifts have opened the sanctum of the theatre to them, rest satisfied in the heyday of their exceptional endowments, unmindful of the fact that youth, beauty, and the powers that to these things alone pertains, are but transitory. Such men and women are perhaps fit for their brief hour of popularity, for the public wants little else when youth and beauty make their appeal. But the time of their prosperity, unless they equip themselves for truer accomplishment, is short; and they in their turn go to swell the always large number in the profession who have outlived their greatest usefulness because they have neglected those things essential for long popularity. With youth and beauty gone, they see themselves supplanted by persons naturally less gifted who have polished their originally smaller gifts by study that is continued and makes them increasingly valuable to the stage.

Industry and application often win in the long race even over those naturally endowed who neglect study and waste their time. It is a lesson seen oftener in the theatre than in any other great field of competitive effort. It argues for endeavor by those who are popular to-day and seem satisfied with that popularity. The greatest fault of the younger fortunates of the stage—who are successful at the moment because they enjoy youth's greatest gifts—is mental indolence. They play when they should work, and they take no heed of the morrow.

ANTIPODEAN VENTURES.

While matters theatrical are quiescent here—a condition natural to the Summer season—and while theatrical plans halt lamely in submission and in deference to political issues, there are glimmers of hope and crumbs of comfort for the guild from an indirect and unusual source. Australia, which has practically been a *terra incognita* to theatrical Americans up to this date, is at the moment a Promised Land, and, withal, one that more than keeps the promise.

Of course American players have in the past visited Australia at long intervals and in small numbers. A few of them have literally become Australians, so warm was their reception and so abiding the esteem that they evoked. But not until this season has the exodus from this country for the antipodes become notable. Next season it may become even more remarkable.

Thus far, for new American ventures in Australia there has been nothing but encouragement. A minor Trilby company—the word "minor" is used here with no disrespect for the members of that organization, but solely in a mildly discriminating way—has won in Australian cities a success almost as pronounced as was that of the original company in this country. A prominent American star comedian is about to begin in that foreign land a tour which probably will be one of absolute conquest. And there are other antipodean ventures in operation and in prospect.

It is not probable that any American star or company unworthy of foreign exploit will venture to make the Australian journey. The people of that continent have from time to time had some of the best of the English players and companies, and they support at home and send forth to the world artists of their own who are competitors in the best fields of theatrical endeavor. They ought not to be called upon to judge any but the best of American artists, companies and plays. And after the Australians have applauded and rewarded such as these, the only hope here is that they will permit their visitors to return home.

AN OLD-NEW LESSON.

A meretricious theatrical exploit in this city last week that resulted in the summoning of a manager and a performer to court served again to show that the limits of public endorsement have not been enlarged.

In truth, if we were to go back ten, twenty, or even thirty years in the metropolitan theatre, and study like vagaries, we should probably find that a generation ago matters that now would be condemned were tolerated on the stage. The incident of last week proved one thing conclusively, however. It demonstrated, even though the public to-day is more fastidious than the public used to be, that wise management is conservative management, and outside of art itself—which in every field stands for some things that are not artistic—it is always dangerous to plead higher motives for displays that are vulgarly physical.

Managers of theatrical matters, under the impulse for gain, make mistakes, as persons in other branches of business do. But relatively they make fewer mistakes and run counter to laws enacted for the greatest good of the greatest number less frequently than others do, for evidence of which one needs but to consult the daily newspapers.

A LITTLE TRUTH.

An American manager recently returned from abroad gives remarkable evidence of the interest European dramatists now take in this country. This manager says that many foreign writers of plays do their work mainly with an idea of American production, and make every possible effort to get it first before the senses of managers or actors who may be likely to bring it to America.

The persons—aside from those whose genius is general in its appeal—best fitted and equipped to write plays for this country are natives of this country. There is no greater field in the world for the drama than America, and it is one of the signs of the dramatic time that this country has at last begun to produce its own maker of plays.

As to foreign dramatists, it may be said—with the exception already noted—that the fact that so many of them are writing in the main hope that their work may win American dollars quite probably explains the other fact that a large number of recent plays of European origin have failed both at home and in this country.

PERSONALS.

Miller.—An announcement on an early page of The Mirror this week, relative to the A. M. Palmer stock company, does not clearly state Henry Miller's prospective association with that organization. Mr. Miller has accepted a flattering offer from A. M. Palmer to play, next season, one or two parts specially fitted to him, in which he will be featured with Mr. Palmer's company in New York and Chicago engagements. Mr. Miller has several new plays of which he thinks well—particularly one of much promise by Charles Klein—and these may be produced during the season.

Greene.—Clay M. Greene, the dramatist, has been ordered by his physician to a mountainous region. He left for the Catskills last week, and will sojourn at Garrettsville. The rehearsals of Under the Polar Star will be conducted by his collaborator, David Belasco.

McIntosh.—Burr McIntosh returned to America last Saturday. He will tour the Summer resorts, giving a stereopticon entertainment describing the recent Henley regatta.

Allen.—The new dance, The Lovers' Frolic, which was introduced at the Casino last night in In Gay New York, was devised by Ray Allen, daughter of John Allen, and sister of Louise Allen, formerly of Kiralfy's forces.

Shannon.—Effie Shannon has been engaged by Miner and Brooks to originate the title-role in Flower Moyne, the new play by Franklyn Fyles and Eugene Presbrey, which will be produced in November at the Fifth Avenue Theatre.

Holland.—E. M. and Joseph Holland entertained Henry Guy Carleton at Quisett, Cape Cod, last week, where they listened to Two Men of Business, the new play which Mr. Carleton has written for them.

Tyler.—Odette Tyler, who has returned to this city after a visit to her old home in North Carolina, will shortly go to New London, Conn., to begin rehearsals for an out-of-doors performance of As You Like It.

Meltzer.—Charles H. Meltzer, the playwright and dramatic critic, is the guest of Madame Sarah Bernhardt at her Summer home at Belle-Isle-en-Mer.

Vaughan.—Theresa Vaughan will appear as Evangeline when the burlesque of that name is revived at the Garden Theatre in October.

Lamont.—Helen Lamont will shortly open a school of music at her home in Washington.

Steindorff.—Paul Steindorff has been engaged to direct the music of Lillian Russell's new opera, An American Beauty, which will be first produced in Scranton, Pa., Aug. 14.

Murray.—J. Duke Murray was summoned to New York last week. He will leave to-day for San Francisco, as special representative for Augustus Pitou, to look after the opening of Madame Sans Gêne on Aug. 31. After four weeks on the coast he will return here as business manager of the Grand Opera House.

Hanley.—Martin W. Hanley, under whose direction Robert Bruce Mantell will star next year, is negotiating for Sidney Grundy's A Bunch of Violets, which Beerbohm Tree produced here on his recent visit to this country.

Herrmann.—Professor Herrmann started for Halifax, N. S., last Friday. He will give a series of performances in that city.

Eames.—Emma Eames, a handsome portrait of whom is carried on another page, has been engaged for the next operatic season under Abbey and Grau's management in this country.

Secon.—Salome Secon, who died recently of a paralytic stroke, was one of the famous Marsh company of juveniles. She was married successively to S. B. Duffield and Frank Wise.

Hodges.—D. B. Hodges, an old minstrel manager, is now living in retirement at Fond du Lac. He is established in the hotel business.

Barnabee.—Henry Clay Barnabee is in England scouring the provinces for a good first tenor for the Bostonians. He is not expected home before Sept. 1.

Jefferson.—Joseph Jefferson has written to the Chicago Musical College offering to donate a medal as a prize for dramatic excellence. "While I am of the opinion," he writes, "that acting can only be perfected by practical stage experience, a sound preliminary course of training will undoubtely benefit the student."

Murtha.—Frank Murtha will, it is said, conduct his new Murray Hill theatre as a stock house for productions.

Herbert.—Victor Herbert is hard at work on the score for the Bostonians' new opera. By contract it is due Oct. 1. Harry Smith, who will furnish the libretto, announces that he is about half-way through the work.

Frothingham.—George Frothingham has as his guests, at his Maine house, W. H. McDonald and George B. Studley, of the Bostonians. They are having a jolly time fishing together.

Williams.—Odell Williams is the guest of Tom Wise at Glen Cove. Next season Mr. Williams will play the title-role in Pudd'nhead Wilson.

Irving.—It is now reported that H. B. Irving will not come to this country for The Sign of the Cross production at the Knickerbocker. His bride, Dorothea Baird, is under contract to Beerbohm Tree.

LETTERS TO THE EDITOR.

AS TO TITLE COPYRIGHT.

Hagerstown, Md., July 22, 1896.

To the Editor of The Dramatic Mirror:

Sir,—I notice in your latest issue an item stating that certificates of copyright were issued to Clement Fezandie and Roy J. Beckhard for the title "Truth," each having selected it as the title for two distinct dramatic compositions. You close the item with this sentence: "The gentlemen in Washington must have overlooked the fact that the title 'Truth' had been registered before." Now, as a matter of fact, the "gentlemen in Washington" do not bother to look up a title and see if it has been previously copyrighted. They will issue a certificate of copyright for a title, in connection with a dramatic or musical composition, two, three or more times to different persons—each one fondly imagining that he or she holds an exclusive "grip" on that particular title—guaranteed by the great sign and seal of the government. This state of affairs invariably leads to a war of words in The Mirror, and frequently to a suit at common law.

I have been trying to bring this point to the notice of the Dramatists Club and the gentlemen who are striving to secure the enactment of a law to prevent play piracy. Their efforts are commendable, but they should go further and urge a revision of our copyright law, so far as it regards dramatic compositions. The present law is sufficiently explicit in regard to the publication of books, but leaves room for considerable doubt as to the protection afforded the author of a play.

The Librarian of Congress, who has charge of this branch of the Government service, states the case in the following language: "A title cannot be copyrighted except in connection with the matter of the play or opera, and the same title may be used by different authors, provided the subject matter of their works be different. Most titles have been copyrighted more than once."

Many of the records of this department have never been indexed, and there is no method of ascertaining just what titles have been used, or how often. As to the "subject matter" being different, how is that determined? When the two copies, which the law requires to be filed, are received are they carefully read and compared with the hundreds of others stowed away on the shelves of the department? No, the small amount (one dollar) paid for a certificate of copyright does not justify such research. What then? The certificate is simply issued on application, and if it infringes on anyone the parties must settle their controversy through the courts, which, it is needless to observe, is an expensive procedure, and if an author is poor and unknown he may have justice on his side and yet lose the fruit of his labor.

As titles are often closely connected with the play and essential to its success, they should be established as a trade-mark and fully protected. A much higher fee should be charged for a certificate and all titles registered for a term of years, classified and published. During such term of protection all applications bearing a title already registered should be returned. In short, the expense and protection incident to a patent should in a measure apply to a copyright. What does Judge Dittenhoeffer have to say on this subject?

Yours, Sam C. Miller.

A DENVER MANAGER'S IDEA.

To the Editor of The Dramatic Mirror:

Sir,—In your issue of July 18, Frank C. Zehrung, of Lincoln, Neb., is quoted as follows: Nebraska for the first time in several years has excellent crops and we look for a better amusement business in that State, although, of course, the election excitement will defer interest in the theatre."

Mr. Zehrung, as manager of the Funke Opera House, has given utterance to a statement which, though true, is, at the same time, in a measure misleading, and it will have a tendency to hurt his own business as well as that of other theatre managers of the far West.

It is a well understood fact, that the coming fight between the two great political parties will be the most bitterly contested in the Eastern States; and the point which the writer wishes to make for the best interest of Western managers, and also for the best interest of combinations is this: The States west of the Missouri River are for silver, and no agitation is required to win votes. The voters of the East are divided between the two metals, and both parties will make strenuous efforts to secure a majority in New York, Ohio, Illinois, Indiana, and Iowa.

In the West there will be no fight. In the East the timid manager who fears to play far from home will curse torchlight processions, bonfires, mass meetings and ward speeches. On the other hand, the manager who considers the chances and quietly steals away to the far West will make money, and, when the field of battle is cleared, return to the East and continue gathering in the silver or gold, whichever it may be. To sum up the whole matter: While the election will defer interest in the theatre of the West, it will hurt the Eastern theatre a hundred times more.

Yours truly, Frederick North,
Manager Lyceum, Denver.

JOSEPH HATTON'S NEW PLAY.

Garrick Club,
London, July 16, 1896.

To the Editor of The Dramatic Mirror:

Sir,—Your London correspondent says that Mrs. Rowsell and a Mr. Saintsbury, "actor-author," claim that I have used in my novel and play some situations of a novel by Mrs. Rowsell called "The Friend of the People," and that a "volcanic correspondence" upon the subject has taken place and further is threatened.

Permit me to say that your man is grossly inaccurate, no "volcanic correspondence" having taken place, and no "further correspondence" is threatened. Before she had read my novel Mrs. Rowsell, from the reviews, thought she had anticipated me in a chapter of her novel, and she or Mr. Saintsbury wrote to the *Athenæum* on the subject. I replied, and later Mrs. Rowsell, having then read my book, acknowledged in an apologetic letter that there was no resemblance between the two stories. I accepted her apologetic explanation and there the matter ended.

Your London correspondent, as a friend of Mrs. Rowsell and Mr. Saintsbury, however, thinks it good enough to raise the subject in your columns; but after all New York is not so very far from London. Some correspondents of the American press seem to think it is, and that any chestnut is good enough for America.

Very truly yours, Joseph Hatton.

NOT ACQUIRED BY GEORGIA CAYVAN.

Garrick Club,
London, July 14, 1896.

To the Editor of The Dramatic Mirror:

Sir,—Will you permit me to correct a statement which has appeared in your columns to the effect that Georgia Cayvan has acquired the rights of my adaptation of Mr. Anthony Hope's novel, "Mr. Witt's Widow?"

It is true that this lady had an option of about a fortnight on the play, but she did not exercise it, and it has since been acquired by E. H. Sothern.

Thanking you in anticipation for your courtesy, I am, sir, yours faithfully, James W. Pigott.

THE USHER.

From time to time accounts of travelers who record their views and impressions come as to Dr. Ibsen, who is encountered by the curious at the Grand Hotel in Christiania, where he is said to pose regularly for his own pleasure and for the qualified satisfaction of those who dearly love to look upon a celebrity.

Travelers' tales have from time immemorial been honored as monuments of untruth. The average traveler, in fact, in ancient times told what he wished without fear of contradicting witnesses, and thus the saying: "He may lie boldly who comes from afar," came to be coined by incredulity and embalmed in the lore of the race. But ancient travel was distinctively different from modern touring; and while the old-time globe trotter might with impunity enlarge upon all phases of life encountered and create new ones for listening ears, the traveler of to-day must be more careful in his tales, for all foreign ways are foot-beaten by succeeding observers. Truths of observation may be sifted from the accounts of numerous witnesses, and individual fancy be rebuked by the general average statement of fact.

There is, however, a convincing agreement of statement as to the vanity of Dr. Ibsen, who quite apparently likes to be lionized. He goes every day to the hotel, it is said, to be gazed at, and to that end employs a series of attitudes that none but an artist of effects could summon. He is declared, withal, to be a dandy. His recalcitrant hair becomes by comparison more aggressive under a carefully-poised and superlatively polished silk hat, and he carries a small mirror to guide his frequent plying of a comb upon his capital birsute crop and his whiskers, which are even more demonstrative than his hair, as his pictures show.

The doctor has a special corner of the hotel, where he reads all the papers while he temperately absorbs whiskey and seltzer. He favors the interviewer, if that personage can speak the languages with which the dramatist is familiar, and if warning of the interview be given in time to permit him to compose his thoughts. As he regularly and without diffidence places himself on view, and as "everybody looks at him"—it would be wonderful if everybody that had eyes did not view him—it is safe to say that Isben does not dislike the stare of the stranger. On the whole, he seems to be not unlike many of genius in that he is eccentric. Many another man of mind has been far more reprehensively odd than Ibsen is, though it may be noted that no universal genius has shown idiosyncrasies so petty as those here noted.

But that resolves the matter to a discussion as to the universality of Ibsen's genius, neither side of which controversy need here be undertaken.

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And speaking of genius and its idiosyncrasies, it may here be well to mention a fact that came privately to the Usher's knowledge yesterday. That no name shall be mentioned assures continued privacy so far as the person is concerned. The fact relates to an American actor of thrilling performance—in comic lines—and of long promise which has been hindered by peculiarities that have seemingly become permanently characteristic, though for year after year they have been set down to the credit—or possibly to the debit—of exuberant youth. He is no longer literally adolescent. The greatest of possibilities have long been recognized of him, but they decreasingly appeal as a result of season after season of devotion to extrinsic things.

This noted player, who is regarded by his familiars as the soul of generosity—because he really is unthinkingly generous—and by the public as one of those famed personages to whom money comes as if by magic—as it really seems to—some time ago showed signs of defaulting to a dramatist who has furnished several of the plays in which the actor has won perhaps his greatest successes. The actor in his social contacts gave no sign of pecuniary embarrassment. He was as generous and as lavish as ever in indulging his pleasures and emphasizing his foibles. But all at once he stopped paying royalties on his plays.

This particular dramatist is not a man who stands embarrassed in the presence of a successful actor. He is, on the contrary, a person who knows the ups and downs of life—and possibly this accounts for his success in writing plays—and he has experienced both ups and downs himself. At present his tendency is upward. He writes beautifully of sentiment, friendship, and kindred things, but he knows dollars when he sees them, and he has a prime conception of the worth of his own work. He makes very definite bargains, too, for his plays, and he lives up to them.

Thus the dramatist, soon after the first moment of realization that he had a peculiar person to deal with, at once became a Tartar. A Tartar, I believe, is generally conceived to be an aggressive and insistent person. This dramatist, by virtue of one of those processes that the law furnishes in great variety for the embarrassment of those who can and who ought to do a thing, but who, in the flush of great success and with an idea of their individual superiority to all humdrum proceedings, imagine that they are laws unto and for themselves, brought up this actor with a turn so sudden that he probably the next minute called for brandy and seltzer, and repeated the order.

Well, the dramatist got his royalties. The actor, however, began to revise his repertoire, and played the dramatist's pieces as infrequently as he could afford to do for a time. Then he went away.

The dramatist smiles. He knows, while the actor is for the moment out of reach, that finally he will return to the jurisdiction of New York courts. The dramatist says that he will compel the actor to exhibit his books and make good every dollar due.

Thus, in different fields, are noted details that make exceptional men very interesting—the eccentricities of genius.

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The San Francisco *Report* has lately been stating with force and variety of expression that "a woman stage-setter is the crying need of the theatre." It says: "If this part of the stage business was handed over to women with eyes, brains, originality, and capacity, the result would be so pleasantly startling, so delightful, so refreshing, that people would go to the theatres to get furnishing hints, just as they now go to take dress and hat notes. With the right woman in command there would be no third-rate hotel parlor effects, with colors clawing at each other like wild beasts. There would be no paste-board bric à brac nor artificial flowers. One pretty actress would become two pretty actresses in a real, not a painted mantel mirror; lurid melodrama would find its hard red light softened to a bluish pink, and comic opera tin would masquerade as triple plate. The woman who will untie slazy silk scarfs from feeble gilt chairs, cast out imitation bronze clocks, throw paper roses into the grate, order chenille table covers under arrest, and grind her heel into cheap curtains is somewhere about. She is just waiting to be called. What San Francisco manager will shout first?"

All of which may be said to contain more than a grain of truth, even with metropolitan stage pictures in mind.

THE SPOONERS.

The Spooners is the title of one of the strongest repertoire organizations that will tour the East this season. Edna May Spooner has been classed by many as the most versatile leading actress of the day. Her work covers an extensive line of roles, from rollicking soubrette to strong emotional leads, and has received the hearty commendation of critics and public from the Atlantic to the Pacific. She will star jointly with her charming sister, Cecil, who has quickly stepped to the front rank of soubrettes of America. Her bright, natural illustrations of soubrette and boy characters, and her wonderfully graceful dances, covering the whole range from buck and wing dancing to premier work, place her easily at the head of the younger dancers of the country. The Spooners have a full line of comedies and dramas of their own, written for them, and new to the cities they will visit. Both are young, pretty, and fitted by nature and education for the positions they fill, and with special features enough to furnish a good bill for a continuous vaudeville performance, and a competent company to support them, the character of their performances will easily reach a standard unusual even in amusement centres. Their tour is fully booked under direction of B. S. Spooner.

EDNA MAY.

CECIL.

A KENTUCKY THEATRE GONE.

On July 29 a fire, believed to have been of incendiary origin, completely destroyed the beautiful new Park Theatre at Henderson, Ky. This fact was briefly noted by telegraph in THE MIRROR last week. The theatre was under the management of A. D. Rogers, who, from the excellent list of attractions he had succeeded in booking, was expecting a very profitable season. The theatre was situated in the Pythian Building, and the total loss is estimated to reach $30,000.

ROLAND REED'S NEXT SEASON.

Roland Reed's eleventh consecutive season opens at the Boston Museum, August 24, with a new farce by Sydney Rosenfeld entitled Papa's Only Child. Roland Reed is at Manhattan Beach for the Summer. Isadore Rush and Mrs. Mary Myers will remain in his company next season, when all his former successes will again be presented. The last season was one of forty-three weeks, and among the most gratifying in the career of this popular star.

A QUAINT FIGURE PASSES AWAY.

In the recent death of Rev. John E. Campbell, of Lake View, New York, Buffalo lost one of her unique and characteristic figures, and members of the theatrical profession one of their best and sincerest friends. Mr. Campbell was well known to leading members of the profession. He had a book of actors' autographs which is said to be one of the most representative in this country. It was his frequently expressed intention to leave this book to the Players' Club.

Years ago Mr. Campbell was a Campbellite preacher, working in and near Providence, R. I. When he left the pulpit he devoted himself to his favorite pastime of collecting playbills and actors' autographs. He had a fine collection of playbills. Actors' autographs he collected by the hundred, and the old man with his book under his arm was a frequent visitor at all the theatres. He was well acquainted with the actors of half a century ago. In his collection were autographs which are of great value. Many of them were penned by famous tragedians long since dead.

Mr. Campbell was not rich. He had a little farm at Lake View, and came into town whenever there was anything going on at the theatres. At many of the playhouses he had a standing invitation to go in when he pleased. When the old Academy of Music burned down last year the old man was inconsolable. He had been in the historic playhouse hundreds of times, and to him its destruction meant irreparable loss.

In the old theatre he had seen the greatest actors of the past fifty years come and go. Behind the scenes he had exhibited his book of autographs and secured the signatures which make the book priceless. It is said of him that for several years he kept a Buffalo manager supplied with fresh eggs in consideration of free entry to his theatre. A well-read, scholarly man, he was particularly well versed in dramatic literature. He was thoroughly familiar with Shakespeare and the older classic writers and made it his boast that there was not a famous actor who had played in this country whom he had not seen in one or more parts. His book of autographs bore witness to the truth of this. Every actor was his friend and the dramatic critics were exceedingly fond of him. He was a wonderful man and his knowledge of theatrical history in this country for the past half century was remarkable.

A TERRE HAUTE THEATRE BURNED.

Naylor's Opera House at Terre Haute, Ind., was totally destroyed by fire Tuesday night, July 21. There were five retail stores in the building, besides several offices and Masonic lodge rooms. Nothing was saved, and the insurance on building, stocks and effects covered only about one-half of valuation. The cause of the fire is unknown, as it started in the theatre, which had been closed for sixty days. Naylor's Opera House was built in 1871 at a cost of $280,000 by a stock company, and proving a losing investment became heavily mortgaged, and in 1884 was purchased by the late Wilson Naylor for $125,000. George A. and W. C. Dickson, of Indianapolis, have been the lessees of the theatre since Naylor's ownership of the building. The Messrs. Dickson are trying to secure a temporary playhouse until a new house is constructed.

The bookings for Naylor's were almost completed for the coming season, and the house was to open Aug. 10. The Messrs. Dickson say they will cancel no dates, but play all attractions booked, as long as the weather will permit, at the Harrison Park Casino.

LATE OPENINGS.

The openings this season promise to be unusually late. Even the money-making stars of the road will not, in most cases, go out before election. Thomas W. Keene does not start till late in December. Modjeska waits till after Christmas and then plays a season of less than two months.

"Yes, the people that I had engaged for Madame Modjeska's company had to be notified of our late opening," said Frank Perley yesterday, "and they were advised to seek work with other companies. The Madame plays in only a few big cities for a very brief tour. Then in 1897-98 she will make her usual lengthy road tour.

THE BALTIMORE ACADEMY OF MUSIC.

Nixon and Zimmerman, the new lessees of the Baltimore Academy of Music, are entirely remodeling the house. A sumptuous ladies' parlor, and a café are added; the floor plan is altogether changed, six boxes are built, and a new curtain, painted by Schweninger, a Vienese artist, representing the "Court of Love," is being hung. The illumination will be a feature, two thousand electric lamps being used. The improvements will cost $25,000. Tunis F. Dean will be business-manager of the house, and Maurice J. Lehmayer, treasurer. De Wolf Hopper and his company in El Capitan open the season, Sept. 28.

ARTHUR BOURCHIER'S REPERTOIRE.

Arthur Bouchier's repertoire during his coming American tour will be extensive, including The Chili Widow, The Queen's Proctor, Robert Buchanan's A New Don Quixote, a new play by Victorien Sardou, and a new play by Herman Merivale, author of The White Pilgrim, Ravenswood, and Forget-Me-Not. Foote's famous comedy, The Liar, and Kitty Clive, Monsieur de Paris, and several one-act plays will also be produced.

*Pennsylvania State Fair meets Johnstown, Pa., week of Sept. 7th. This week and other good dates open. Address Johnstown Opera House. Many new industries established there and theatrical prospects excellent.****

PROFESSIONAL DOINGS.

Maurice Freeman, who starred last season in Hands Across the Sea, has accepted the part of Swiftwind in Northern Lights for the coming season. Mr. Freeman expects to win new honors in this role, which offers him an excellent opportunity. He was a member of William Morris's company during its first starring tour and took part in that star's production of Wheatcroft and Backus's dramatization of The Wandering Jew.

Thoroughbred will reopen the Garrick Theatre on Aug. 17, when its run will be resumed. A new feature will be introduced into the racing scene, and Messrs. Seabrooke, Fritz Williams, and Joseph Humphreys will sing a new song, called "Keep the Baby Warm, Mother," written by George Grossmith, Sr., and presented by him to Mr. Frohman.

Sidney R. Ellis, manager of Darkest Russia and Bonnie Scotland, will leave new York on Aug. 1 for a short stay in Pittsburg before commencing his season, which will open in Toledo on Aug. 23.

The Grand Opera House will re-open on Aug. 29 with Rich and Maeder's new production, The Cotton Spinner.

Charles Frohman will open the Garden Theatre Oct. 1 with Rice's Evangeline for a six weeks' run.

The Merry World will play Norwalk, Conn., in September, and so will Herrmann the Great, Pete Dailey, and other strong attractions. The Norwalk Opera House, managed by Gardiner and Mitchell, should not be confounded with houses in South Norwalk or East Norwalk.

Isabel Pitt Lewis is being highly praised by the Kansas City critics for her clever work with the Fairmount Park Stock company. Her Mistress Page in The Merry Wives of Windsor is complimented most flatteringly.

Fred R. Giles, the agent and newspaper man, has recovered from a long and hard struggle with pneumonia, and has returned to the city from the West, where he has recuperated.

William Calder's production of Northern Lights will open the new Star Theatre, under the management of Gulick and Co., on Aug. 29, and remain two weeks. The company that J. D. Calder has engaged for his father includes William Humphreys, Maurice Freeman, Mart Heisey, E. D. Denison, Fred Mayer, Barry O'Neill, Arthur Howard, J. W. Healey, May Wheeler, Alice Endress, and Clara Knott.

Lottie Williams, who has been a star for several seasons, is to be the soubrette with Walter Morosco's stock company next season in San Francisco. Miss Williams is most versatile, a good singer and dancer, and an all around clever hard-worker.

Frank Woolev, the comedian, who has been a member of the Summer opera company at Atlantic City, has just undergone a severe operation for appendicitis. Peritonitis also set in, but medical skill saved the actor's life, and he will be well in time for a Fall engagement.

The mother of Charles Connolly, musical director and song writer, died at her residence in Brooklyn July 17, after seven months of suffering.

Dan Sherman is out with Walter L. Main's Circus digging ideas for Old Dan Tucker. He is, however, about to quit the realm of spangled suits, sawdust boots, and red lemonade.

Edward Owings Towne's play, In Old Madrid, a heavy winner last year in the West, opens Aug. 4, and plays almost entirely return dates.

Preparations for the tour of Floy Crowell are nearly completed. Under the management of Armitage and Fitzpatrick, on a par with many of the highest priced productions, a supporting company of recognized ability is being engaged, and the repertoire of plays is selected from among the best obtainable.

Charles H. Armitage is at Syracuse acting as press agent for the New York State fair, to be held in that city Aug. 31-Sept. 5. Soon after the fair's closing date Mr. Armitage, with his partner, John B. Fitzpatrick, assumes the management of Floy Crowell.

Henry C. Miner and his general representative, Thomas W. Moore, visited his Newark Theatre last week, and approved the new interior decoration of the house. J. Bard Worrell will be the resident manager for next season, which opens Sept. 7.

ACTORS AS RACING CYCLISTS.

A feature of the cycle tournament arranged by the *Herald* in aid of its free ice fund, and run Saturday at the Manhattan Beach track, was a one-mile scratch race for actors. Manager Dan Smith had secured the entries of such wonderful scorchers as Herrmann the Great, John C. Rice, Walter Jones, William "Old Hoss" Hoey, Fred Campbell, Bobby Gaylor, W. E. Ritchie, Willie Collier, Lee Harrison and David M. Murray.

Fabulous stories were rampant last week concerning the training and speed of this galaxy of sprinters, and when the big crowd learned that certain renowned cyclists were not to appear at the meet, they naturally rested content in the belief that records must surely go when the actors got after them. This conviction was strengthened when the announcement that Charles Morgan, of A Baggage Check, a great cross-country flyer, had been prevailed upon to pace the race, and put up a record-breaking gait for his fellow comedians.

Of course, there was a lot of inferior events to be run off first—novice races, policemen's races, and amateur affairs of the 2:10 class—and these were impatiently tolerated by the crowd that anxiously awaited an exhibition of real riding. The great event dawned when W. E. Ritchie, who is the cycling tramp of In Gay New York, showed up at the tape in his battered stage clothes and his Dusty Rhodes make-up. Then appeared Fred Campbell arrayed as a poetic bloomer-girl, with a phenomenal blonde wig, and a dainty suit that would draw standing-room in the Boulevard. David Murray wore a conventional racing suit of the Kings County Wheelmen, Bobby Gaylor sported an Irish Scotch-Turkish outfit, and John C. Rice and Charles Morgan were clad in immaculate golfing costumes. The other entries failed to appear, thus rendering themselves liable to suspension by the League of American Wheelmen's Racing Board from any further track events.

The trouble began in getting the racers away. Campbell's bloomers got caught on the frame of his wheel, and were with great difficulty rearranged; while Gaylor's mount became unmanageable, and had to be supported by two strong men. When the start was finally accomplished, Murray caught the pace-maker, Ritchie and Campbell trailing after, while Gaylor and Rice collided at the ten yards mark. Rice quickly remounted, but was unable to catch the sprinters in the leading bunch. Gaylor fell three or four times before getting under way, and had not completed the first lap up to the hour of going to press.

Morgan cut out a lively pace with Murray tagging on behind. Ritchie and Campbell followed at a respectful distance, Rice riding half a lap after them, and so the positions remained until the stretch was reached, when Murray developed a herculean sprint, winning out by lengths from Morgan, who coasted over the tape, seeing that no one was near him. Ritchie drifted in fifty yards ahead of Campbell, and Rice came along later on. The time, 2:51 2-5, was a genuine surprise, and the winner will probably be pensioned by the maker whose wheel he pushed to victory, although the credit for this world's record rightly belongs to Morgan, who made the pace, and who was disqualified by the referee for coasting on the track—a stipulation of the L. A. W. racing rules which one would hardly have expected to be enforced in a race provided for laughing purposes.

Thus Ritchie was awarded second prize, and Campbell third. Murray won a gold medal, and the others a silver and bronze medal respectively.

A COINCIDENCE.

Charles T. Vincent is putting the finishing touches on A Bowery Boy, the local melo drama in which W. A. Brady is to star Charles B. Ward.

"Do you know," said Mr. Vincent yesterday, "that when I began work on this play last Winter, it occurred to me that I might make dramatic use of the Burden burglary. The newspapers were full of the crime and the whole city was talking about it. So I took the episode and built a little story around it.

"Now do you know that the story which I invented and worked out proved to be the actual, authentic sequel to the burglary? I imagined a little plot with the burglars' accomplice a swell English butler. I sketched the thing out and showed Mr. Brady the scenario. Imagine our surprise when the newspapers chronicled an identical conclusion to the real robbery. This is, I think, a good illustration of the way the plots of plays are anticipated. There's nothing new under the sun. If some other playwright doesn't coincide with you, the events of actual life are pretty sure to."

WANTED A LEADING WOMAN.

Frank L. Perley is in a quandary over the selection of a good leading woman for Robert Hilliard. He has had plenty of applicants, but none of them seem to fill the bill. In discussing the matter with two brother managers yesterday, at least two dozen names came up for discussion. Miss So-and-So was suggested, but Mr. Perley found her too inexperienced. Then Mrs. This-and-That was considered; but Mr. Perley found her too mature.

"What do you want, anyway, Frank?" asked one of those present.

"I want a good-looking young actress who can act."

The others agreed that Mr. Perley was unreasonable in his demand.

BRET HARTE'S PLAY NAMED.

Sue is the title by which Bret Harte's new play will be known. The initial production takes place at the Broad Street Theatre, Philadelphia, on Sept. 11. Joseph Haworth and Annie Russell will head the cast.

THE BOYCOTT ON NON-UNION SCENERY.

The statement that a boycott was ordered by the National Alliance of Theatrical Stage Employes convention, at Detroit, on all scenery imported, and painted by non-union artists, was strongly contradicted by the Press Committee at the time. Harley Merry, president of the Protective Alliance of Scenic Painters of America, first vice-president of the N. A. T. S. E., and delegate to the convention, says that the motion, after this contradiction was made, was unanimously carried, to go into effect Jan 1, 1897. The date was an amendment to the original motion, designed that no injustice should be done anyone, and the Grand Secretary was instructed to inform every manager in the United States concerning the action.

AS YOU LIKE IT AT GLEN COVE.

The performance of As You Like It at Glen Cove last Thursday was an all around artistic, social and financial success. The comedy was presented under the direction of Charles T. Vincent. Miss Gallatin made a most charming Rosalind, realizing every trait of the gentle masquerader. The cast in full was as follows:

Orlando, Thomas L. Coleman; Jacques, William Harris; Oliver, Frank L. Sylvester; Touchstone, Frank Currier; Adam, Verner Clarges; Duke Frederick, Percy Sage; Banished Duke, Louis Frisel; Sylvius, Charles Charters; William, Charles T. Vincent; Amiens, A. Hobart Smock; Charles, the wrestler, Wells Hamilton; Corin, Walter Williams; Jacques Du Bois, James Smith; Le Beau, Charles North; Rosalind, Alberta Gallatin; Celia, Annie Lockhart; Phœbe, Jessie Varrington; Audrey, Elsie Wright; First Lord, N. J. Finlay; Second Lord, Linus Fancher; Third Lord, William Lang.

MANAGER WALKER ROBBED.

Manager George H Walker, who controls theatres in El Paso, San Antonio, Little Rock, and Austin, has been spending his vacation at Atlantic City. Last Saturday he went for a bicycle spin with Charles H. Yale, manager of The Devil's Auction, and George Murray, of Mr. Yale's staff. He donned his bicycle suit at the hotel leaving $220 in his every day trousers. When he returned from his ride, the trousers and the money had both disappeared.

LAWRENCE HANLEY TO STAR.

Lawrence Hanley has signed a contract for five years with Al. Miller for the production of a series of classical and modern plays. The first will be a new four-act comedy of Parisian life in the Latin Quarter entitled The Eighth Commandment. Special scenery and printing are to be provided. Al Miller is a well known manager, having for three years represented Rich and Harris.

FROHMAN GETS THE ABBOTTS.

The Twin Sisters Abbott, who have been making the biggest kind of a hit in London, at the Empire, were yesterday secured through cable by Charles Frohman. They will be features of Mr. Chevalier's company, which opens at the Garrick Sept 7.

THE CASINO CONTINUES OPEN.

In Gay New York continues to attract large audiences to the Casino in spite of the torrid temperature. New songs and specialties are constantly added, rendering the performance as amusing to those who see it repeatedly as to one who laughs at it for the first time.

MANAGERS TO MEET.

A meeting of managers for organization on co-operative lines will be held in Hoyt's Theatre next Monday at 2 o'clock P. M.

ENGAGEMENTS.

Maurice Freeman, who starred last season in Hands Across the Sea, has been engaged by William Calder to play Swiftwind in Harkins and Barbour's play, Northern Lights.

Walter Creighton has been engaged by Augustus Pitou for his Madame Sans Gêne company.

George Chenet will be one of the business staff of A Booming Town, and his wife, Kittie Beck, will play soubrettes with the company.

Fred D. Munroe and wife are engaged by Edwin Gordon Lawrence for prominent characters in For Her Sake. Others engaged are Charles H. Montgomery, E. E. Bryant, and James A. Swallow.

Charles Mortimer has been specially engaged as leading man for Corse Payton's next season company, a position he has successfully filled three times. The season will be a long one, opening Aug. 3.

H. H. Forsman has been engaged by Julius Cohen to manage the stage for The Girl I Left Behind Me company next season. This is Mr. Forsman's third season with "The Girl."

Leo Clifford has signed for the Dutch comedy part in Fitz and Webster's A Breezy Time next season.

Frank Hope is engaged for the juvenile part in An American Girl.

Charles Dickson goes with May Irwin's company next season, replacing John C. Rice.

Charles Graham has been engaged to stage The Black Crook and play Zamaliel.

F. A. Yelvington has been engaged as leading support for the J. A. Sawtelle Dramatic company.

William Bernard has signed to play leading business with Richard Mansfield for next season. He is summering at Lake Champlain.

Frank E. Aiken and the Herald Square management have come to terms, notwithstanding reports to the contrary, and he will appear next season as Judge Driscoll in Pudd'nhead Wilson, a character that he has made peculiarly his own.

Harry Stoddard has been engaged for the Pudd'nhead Wilson company.

Frank Marlowe, last season with Stuart Robson, has been engaged for the part of the Midshipman in The Ensign.

Selma Herman will play her original part of Ilda Barosky with Darkest Russia next season. Robert T. Haines has been engaged for Alexis Nazimoff.

Laura Bennet, the clever comedienne, who made a hit in Nelly McHenry's company last season in negro and specialties, will play a prominent part in Charles E. Blaney's A Boy Wanted.

George B. Miller, who has played Colonel Moberly in Alabama successfully for two seasons, has signed to play Lieutenant Barlow in The Girl I Left Behind Me.

The four Schrode Brothers have signed to go with the Hanlons' Superba company again next year. William Schrode will play his old part of Pierrot, the clown.

CUES.

A baby girl was born to Mr. and Mrs. Archie Allen, at their Summer home, Hackensack, N. J., July 15.

Florence Hamilton was granted, July 25, an absolute divorce from Bartley McCullum by Judge Goggin in the Superior Court of Cook County, Ill.

Mattie Hogarth Fitzgerald has been discharged from a Chicago hospital after undergoing a severe surgical operation. She is recuperating at Woodstock, Ill.

Blanche Hazleton, the young Chicago soubrette having closed a successful season with the Anna E. Davis company, has signed with Ryan and Kelly, under management of Lem C. Reeves, for soubrette roles next season, opening Aug. 24.

Clara Morris is booked this season almost entirely in one-night stands.

Rehearsals for Madame Sans Gêne will begin on Aug. 30.

Walter Perkins will head the company producing My Friend From India, which opens at the Chestnut Street Theatre, Philadelphia, Sept. 7, under the direction of W. G. Smyth and Myron Rice.

Mrs. Kate Ryner, an old actress, who went out recently with an irresponsible company that stranded in the West, was enabled to reach her home in this city by the help of the Actors' Fund.

Frederick Dangerfield, the scenic artist, has been commissioned to paint the scenery for De Koven and Smith's new comic opera, The Mandarin, to be produced at the Herald Square Theatre. He has also been engaged as scenic artist of the Metropolitan Opera House, succeeding Henry Hoyt.

Edmund Day has written a play, The Turning Point, for Aubrey Boucicault and Will H. Bernard, which will shortly be produced.

Madge Tucker's third season opens early in September, under direction of William T. Gaskell. A repertoire of six plays on royalty will be given. A special feature will be the well known drama, The World, for which artists are now preparing elaborate scenery and effects. Harry J. Thomas will act as stage manager and Harry Barjo goes in advance.

W. H. Maxwell has been re-engaged to play Pat Clancy and François in The Old Homestead.

The Brand of Cain, under management of Arnold Wolford, opens at the Lincoln Theatre, Chicago, Aug 16. Special scenery will be carried for each act, and the company includes Paul Scott William A. Tully, Willis Marble, Frank J. Binkhourst, Al. Trahern, Harry Bronson, H J West, Mamie Sheridan Wolford, Alice Snyder, Mary Marble, Baby Caroline, and Master Louis Wolford. Harry R. de Leon goes in advance.

Marsh and Farrinkton's scenic production, On Southern Soil, opens at the Academy of Music, Halifax, Aug. 6, for three nights. The tour includes the provinces and the larger cities in the States. New special scenery and new paper are features, while a company of twenty seven persons, gold band, and orchestra are carried.

Laura Biggar is in town perfecting her arrangements for the coming season. She has had considerable trouble with her throat recently, and is under the care of a specialist, who promises her complete recovery before her season opens.

Seaborne, hypnotist, will open his regular season on Aug. 3 at Perth Amboy, N. J., and will appear in Keyport Aug. 10-17.

Edmund Day, who has already done some clever work, and Henry Bagge are collaborating on a new Irish play. The story of the play opens in England and closes in Arizona.

Laura Burt, who this season will be with Jacob Litt's In Old Kentucky, and who will star next season in a new play by H. Grattan Donnelly, met with a peculiar accident last week. In company with her mother Miss Burt drove to Long Branch to witness the bicycle parade. On returning her carriage was run into and demolished by a trolley car, but she heroically seized the horse in time to prevent his dragging the carriage which contained her mother in front of another car, and with assistance rescued her mother, who was severely injured.

Mervyn Dallas, last Saturday night, completed a six weeks' contract with the lessees of the Stone Opera House, Binghamton, N. Y., for the supply and management of a Summer stock company, and will return to the Lyceum Theatre, August 1, to prepare for the tour of The Prisoner of Zenda. Business at Binghamton has been fair in spite of the counter attractions of the Ross Park concerts, those at the new Casino, and the open-air demonstration at Bennett Park by the "Salvation" army, where is performed a farce comedy each matinee and evening. Estelle Sprague and some others of the stock company prolong their stay to support amateur performances.

Jennie Schuman, who will play Taggs in Roberts and Brinkerhoff's revival of The County Fair, was formerly in comic Opera. She was particularly successful as Bettina in The Mascot and Germaine in The Chimes of Normandy. She also played the mischievous chum in Peck's Bad Boy for four seasons.

Thomas A. Russell has been engaged to play Jack Ralston in Jim the Penman.

Delphine Perrault has just arrived in town. She spent a delightful vacation at her home in Boise, Idaho. Miss Perrault will play Wilbur's Ann in The Girl I Left Behind Me next season.

The Esquimaux dogs, which will be a special feature of Under the Polar Star, are expected to arrive in this city on Tuesday. Mr. Brady is looking for a refrigerator big enough to house them when they are not in use on the stage.

The Actors' Order of Friendship will have a big benefit here on Sept. 1.

The complete roster of the Columbia Opera company is as follows: Charles E. Young, manager; Charles E. Huntington, stage-manager; T. Burt Parks, musical director; E. F. Seamans, Jack Henderson, George Kunkel, Phin W. Nares, A. E. Kromer, J. R. Hubbard, George B. Jackson, E. A. Tester, A. E. Campbell, Fred Richter, Charles Fisher, A. E. Knodle, Kitty Marcellus, Jessie Mayhew, Vivian Rossiter, Isabella Sargent, Emma Lyster, Frieda Balley, Lottie Kendall, Gracie Bell, Maggie Kromer, Ada Armstrong, Leona Hamilton, Madame Fredonia, and an orchestra of six pieces.

T. Burt Parks, musical director, is at present filling an eight weeks' engagement with the Columbia Opera company at Fort Garry Park, Winnipeg, Manitoba.

William A. Nichols is spending the Summer months at his home in Gloucester, Mass. Next season he joins Hoyt and McKee's forces.

All of the members of the When London Sleeps company were engaged through Colonel T. Allston Brown's agency. Florence Ashbrooke will play the lead, Griffith Evans the heavy, and James Coxie the comedy part. The rest of the cast will include: Cerri Havre and child, George Murray, Lon Blandon, Etoile de Nere, Perdie Hudspeth, and Dwight Gaylord. The sensation scene of the play shows the escape of the heroine, Queenie, from a burning house with the aid of a telephone wire.

Little Wee Wee Cubitt, the child actress and dancer, is engaged to do a special act with Bancroft, the magician, next season, and to assist in several illusions. She was last season with Andrew Mack, and is the daughter of William Cubitt, for many seasons with Herrmann. Next season Mr. Cubitt also joins Bancroft.

E. D. Shaw, Mgr. or Agt. At liberty. MIRROR.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded.

WOMEN.

Ackerstrom, Ullie
Arlington, Arlie
Allen, Blanche
Bell, Frankie
Bertram, Helen
Buchanan, Virginia
Bennett, Johnstone
Burkhart, Miss
Bell, Mrs. Laura Joyce
Barrington, Ethel
Bertelle, Aileen
Brockway, Mrs. Rose
Barr, Emyline
Bryton, Georgia
Bayliss, Bertha
Barry, Eleanor
Clark, Phoebe
Clougham, Ina
Cavendish, Maud
Creighton, Bertha
Cummens, Ellen
Coomba, Jane
Clark, Lida
Creedon, Virginia
Cuthbert, May
Cutting, Mrs. M. S.
Chase, Hettie B.
Coghlan, Rose
Carson, Tessie
Chase, Florence
Delaro, Dickie
Dodd, Emily
Davidson, Pauline
Dickson, Mrs. Maud
Davidson, Mabel A.
D'Arville, Camille
Dudley, Mae V.
Dale, Estella
Drew, Dorothy
Davidson, Annie R.
Deal, Mrs. Amy
Eldridge, Lillian
Earlcott, Gladys
Edwardye, Jerome
Evans, Lizzie
Erving, Mrs. I. Eberle
Eden, Mrs. E. A.
Ewens, Sadie
Ellis, Madge
Emmett, Katie
Finlayson, Flora
Guito, Lenora
Fleming, Katherine
Ferguson, Mrs. J. S.
Grand, Sarah
Gilroy, Mamie
Green, Cora B.
Gertrude Sisters
Gates, Olive
Helene, Lizzie
Hanson, Mrs. A. D.
Heckler, Nettie
Heyward, Nina
Hilton, Eloise
Harrison, Miss
Halpin, Mrs. S. C.
Holland, Mildred
Hosmer, Alice
Hayden, Blanche
Hunt, Ella
Henderson, Anita
Hope, Beryl
Hughes, Mrs.
Herndon, Agnes
Hayden, Gladys
Harmon, Katie
Irving, Isabelle
Jordan, Carina
James, Millie C.
Johnson, Kate
Jarbeau, Vernona
King, Mrs. T.
Kirkham, Mrs. A.
Knowlton, Inez
Kopp, Norma
Keene, Mattie
Lake, Julia
Livingstone, Belle
Leslie, Irene
Lamar, Lee
Larkin, Leta L.
Lovejoy, Belle
Luthey, Miss C. E.
Leslie, Bessie
Lander, Mrs. Frank
Lackaye, Alice E.
Lawrence, Alice
La Porte Sisters
Miller, Mrs. Louis
Merrick, May
Mitchell, Kittie
Muller, Elsie
Mead, Mrs. Chas.
Meredith, Letta
McKnight, Mrs. F.
Moore, Clara B.
Morse, Josephine
Mitchell, Kittie
Malcolm, Florence
Maskell, Nellie
Maynard, Agnes
Magill, Gertrude
Martford, May
Nitcher, Mrs. N. J.
Newham, Rose
Neilson, Anna M.
Norwood, Bessie
Ogden, Grace
Otis, Elita P.
Prentice, Mrs. Alfred
Paige, Mabel
Potter, Mabel
Powell, Etta
Randall, Sallie
Raymond, Julia
Ring, Julie
Reid, Mrs. Bertha W.
Rigl, Emily
Reynolds, Mrs. W. A.
Relyea, Cora
Redpath, Ollie B.
Ranous, Ada
Rutter, Grace
Ruppel, Julia
Sylvester, Laura B.
Stuart, Sadie
Sargent, Isabelle
Stuart, Irene
Snyder, Lenore
St. John, Frankie
Suiters, Anna
Tyler, Ethel
Thompson, Belle G.
Tabor, Mrs. J. M.
Taylor, Bessie
Van Tassell, Cora
Vance, Eunice
Van Courtland, Marion
Van Etta, Ada
Wilson, Florence B.
Wallis, Gladys
Welch, Eva
Waldron, Miss E.
Walsh, Blanche
Warner, Affie
Veamans, Mrs. A.

MEN.

Abott, Chas.
Alligar, James H.
Ball, Harry
Beach and Bowers
Bell, H. B.
Bromley, Theo.
Barbour, E.
Bainbridge, Clemert
Burbidge, C. J.
Buchanan, Arthur
Berger, Fred
Baldwin, Mr. and Mrs. Walter S.
Binkhurst, Frank J.
Brooke, W.
Bryton, Frederick
Bassett, Chas.
Barker, John
Brooks, Chas. B.
Benedict, W. J.
Bink, F. W.
Barry, Wm.
Benedict, Aiden
Bernard, Gus
Bosco, Signor
Beamish, Charles
Bowman & Young
Booth, Kyrle
Bolger, J. F.
Boyer, Willis E.
Burke, John J.
Bevins, Jas.
Brandt, Dave
Bell, Digby
Beers, Newton
Collins, Edwin
Callicothe, J. W.
Clark, Le Freddie
Conroy and Fox
Clifton, Harry D.
Coveney, Howard
Curtis, Willard
Carlisle, Jesse D.
Curtis, W. M.
Conant, Frank
Campbell, Smith
Clusum, Melvin J.
Collier, Edmund
Callahan, Chas.
Campeau, Frank
Curtis, Harry G.
Crawford, A. L.
Cawthorn, Joe
Caldwell and Co.
Campbell, B. K.
Collins, F. E.
Cochran, Joe
Costella, Rich
Chipman, W. Z.
Davidson, Abbott
Devere, Frederick
Daly, Carroll
Davis, E. F.
Dunne, John W.
Dallon, E. J.
Drew, Sidney
Dietrichstein, Leo
Dizey, Henry E.
Davidson, Frank S.
Dietz, Frank
Dillingham, Chas. B.
De Vonde, Chester
Donnelly, H. Grattan
Engelhardt, F. J.
Emmet, J. K.
Elsner, Edward
Eizelt, Herman
Evans, Griffith
Elmer, David
Aversale, Wm. K.
Eastwood, Chas.
Eddinger, Lawrence
Earl, Ralph
Earle, David
Eagar, Louis
Everham, J. B.
Fenton, Mark
Frear, Fred
Frankel, Wilson
Fulton and Sloan
Ferry, Edwin
Fox, Eddie
Flynn and Sheridan
Freeman, Max
Field, Al. G.
Goulard, Louis
Gardner, Chas. A.
Garside, James
Grant, Lawrence
Gibney, Morgan
Grau, Robt.
Geldert, Clarence
Gray, W. H.
Grapewin, C. E.
Gorman, W. E.
Herbert, J. W.
Heisey, Mart
Hennessy, Col. Dan
Hallen, Fred
Haffel, John
Hill, A. B.
Hilton, George
Handley, J. M.
Hasson, E. J.
Hart, Tony, Jr.
Hickey, John C.
Horn, Charlie
Hanson, John T.
Hartwig, Mr.
Howard, E. N.
Harlow, A. T.
Hall, Jim
Hanbury, W. D.
Harris, Henry B.
Hogan, John B.
Henry (Agent)
Henderson, W. F.
Harold, Stuart
Holden, Harry
Hoey, Geo.
Hanford, Jas. B.
Helf, Fred
Hawthorn, Chas.
Irvin, Fred
Jahner, Joseph
Johnstone, P. F.
Jackson, L. B.
James, J. L.
Jess, John W.
"Jordan Family"
Junker, W. A.
Kerker, Gustave
Keating, Dan
Kent, S. Miller
Kusel, Jules
Kennedy, John J.
Kahn, Gus
Kingdon, Francis
Kennedy, John J.
Kearney, James
Kennedy, Pete
Lantz, J. C.
Leiden, Frank
Lesoir, George
Lothian, Napier
Levis, M. B.
Leerburger, Jeff
La Marr, Harry
Leahy, Edward
Lonergan, Lester
Lytell, Wm.
Lawton, Mr. and Mrs. Frank
Lavall, L.
Leland, Will
Langham, H. A.
Lanson, L.
Mgr. Miss Philadelphia co.
Mgr. Pringle Comedy co.
Mortimer, Charles
Murphy, Jos.
Morrell, J. M.
McKnight, D. F.
Meek, Fred
Mgr. Katie Putnam co.
Marble, Scott
Marks, Joel
Mitchell, Mason
McNish, Frank E.
Metcalfe, E. S.
Mainhall, H.
McGowen, Wm.
Moore, Jos. E.
Maxwell & Simpson
McIntyre & Heath
Mally, Wm. L.
Main, Walter, L.
Martin, J. B.
Morris, Geo. O.
McCullough, E. J.
Mgr. Harper Deitrick co.
Morris, Al
Myers, Hy
McCarthy, Dan
McCabe, John C.
Metcalf, E. S.
Miller, Max
Marriott, Chas.
Miller, C. T. R.
McLaughlin, Chas.
McWade, Edward
Mgr. Chimmie Fadden Co
Mgr Boston Comic Op. Co.
McCarthy, F. J.
Mgr. Our Dorothy co.
McKnight, Frank
Marvin, Chas. B.
Murray, Jules
Norton, Percy
Noyes, A. C.
Napier, Henry
O'Neill, Rose
Ott, Joe
Ogden, W. R.
Owen, William
Opperman, Frank
Ober, Geo.
Powers, Eugene
Pauncefort, George
Perlet, Herman
Payton, Ike
Pollock, Frank V.
Porter, S.
Pattee, Herbert
Pulsifer, Chaun'yG.
Parry, W.
Penrose, G. Arthur
Pope, Chas. R.
"Pantzer Trio"
Praice, Chas. A.
Pascoe, W. H.
Palma, Mr.
Parsons, Geo. W.
Philips, Edwin R.
Pratt, I. M. B.
Payne, Chas. F.
Rice and Barton
Reno, E. C.
Russell, Thos. A.
Ryan, John J.
Reinean, Franz
Rice and Walvers
Robyns, W. C.
Ricci, H. S.
Riddle, George
Raymond, Richard
Roberts, Walter
Rodriquez, L. J.
Robish, John
Rainsburg Comedy Co.
Rareshide, Geo. H.
Royle, E. M.
Richardson, Frank
Richards & Pringle
Rich, Harry
Reilly, J. A.
Reynolds, Chas., & John Grieves
Scully, David.
Smith, Dwight
Sheldon, Herman
Shannon, Thos. N.
Shea, Thos E.
Swan, Mark E.
Smiles, F. F.
Smith, Arthur G.
Stark, Theodore
Smith, Hubert L.
Sharpley, A. J.
Shesgreen, Jas.
Seabrooke, Thos. Q.
Spooner, E. S.
Smith, J. F.
Southard, J. Irving
Stoughton, E. M.
Stevens, Ed.
Solomon, J.
Sieben, Geo. S.
Tetson, Basil
Taylor, Geo. R.
Travers, Billy
Thomas, Rene
Townsend, Lee
Temple, Jim
Thornton, Thos.
Taylor, Chas. A.
Thompson, W. H.
Tupper, Sheridan
Taber, Robt.
Thompson, Harry
Thompson, Thos. E.
Udell, Chas.
Voelckel, R.
Wolfe, Harrison J.
Webster, Harry
Warmington, Wm.
Wherry, R. J.
Wilson, Geo. W.
West, John T.
Ward, James
Wessells, George
Woods, David H.
Witkes, John W.
Wall, Jimmy
Wheelan, Alf
Wright, P. J.
Williams, Gus
Wooderson, John L.
Walsh, Frank
Walker, Mountjoy
Walker, Walter
Whitney, Frank

ADRIAN, MICH.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

BETTS-LORER (Harry Shannon, mgr.): Hammond, N. Y., July 27-Aug. 1.

BANCROFT THE GREATEST: Calcutta, Ind.—indefinite.

BIJOU STOCK: Galesburg, Ill., July 6 Sept. 1.

CRITERION DRAMATIC (Nat Reiss, mgr.): Holton, Kans., July 27 Aug. 1.

COURTLEIGH STOCK: Saginaw, Mich., May 25—indefinite.

CRASE STOCK: Spokane, Wash.—indefinite.

CALIFORNIA STOCK: San Francisco, Cal.—indefinite.

EAGAN STOCK: St. Paul, Minn.—indefinite.

EVELYN GORDON (W. G. Collinge, mgr.): Houghton, Mich., July 27-Aug. 1, Lake Linden 3-8, Calumet, 10-15.

FAIRMOUNT STOCK: Kansas City, Mo., June 15—indefinite.

FRAWLEY COMPANY: San Francisco, Cal., June 1—indefinite.

FLORA STANFORD: Sackett's Harbor, N. Y., July 27-Aug. 1.

GAY PARISIANS (Charles Frohman, mgr): Chicago, Ill., May 18—indefinite.

GREAT SYNDICATE: Coldwater, Mich., July 28.

HARPER AND DAVRICK: Tamasora, Ill., July 30-Aug. 1.

HOYT COMEDY: Morrison, Ill., July 20-Aug. 1.

IN THE HEART OF THE STORM (Arthur G. Thomas, mgr.): Harlem, N. Y., Aug 29-Sept. 5.

IN GAY NEW YORK: New York city May 25—indefinite.

JOHN A. VICTOR: Indianapolis, Ind., July 18—indefinite.

JUDD BARRETT (Josh Henderson, mgr.): Council Grove, Kans., July 27-Aug. 1.

MR. AND MRS. FRANCIS LAUDER: Paw Paw Lake, Mich.—indefinite.

MARIE WELLESLEY (Richard Obee, mgr.): Eau Claire, Wis., July 27-Aug 1, Chippewa Falls 3-8.

MYRA COLLINS (Kellam and Harper, managers): St. Regis Falls, N. Y., July 27-Aug. 1, St. Albans, Vt., 3-8, Barre 10-15.

MAINE OPERA HOUSE STOCK (George K. Robinson, mgr.): Lewiston, Me., June 6—indefinite.

MCSORLEY'S TWINS (Ferguson and Enerick; Frank Merritt, mgr.): Indianapolis, Ind., Aug. 3-8, Evansville 9, Terre Haute 11, Lafayette 13, Anderson 15, Dayton, O., 17-19

NEWELL'S PAVILION THEATRE: Alpena, Mich., June 22—indefinite.

NANNIE CALLICOTTE: Salt Lake, Utah, July 27-Aug. 1.

NORTH AMERICAN: Waterbury, Conn., July 28, Naugatuck 29, Seymore 30, Ansonia 31, Derby Aug. 1.

OBER ORRIS (W. H. Weaver, mgr.): Cheyenne, Wyo., July 27-Aug. 1.

POTTER-BELLEW: Sedney, Australia—indefinite.

RUBY LA FAYETTE: Lamposas, Tex., July 13-Aug. 1.

ROBERT SHERMAN: Lincoln, Neb.—indefinite.

SUMMERS' COMEDY PLAYERS (George H. Summers mgr.): Watertown, N. Y., June 30—indefinite.

STEWART ALLEN: Kansas City, Mo., June 22—indefinite.

THE NOSSES (Ferd Noss, mgr.): Cincinnati, O., July 27-Aug. 1.

THE PRISCILLAS (John Pringle, mgr.): Hamburg, Ia., July 27-Aug. 2, Rockport, Mo., 3-8, Tarkio 10-15.

TRILBY (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.

THEODORE BABCOCK (Sedley Brown, mgr.): Lowell, Mass., July 6—indefinite.

WASHINGTON STOCK: Washington, D. C., June 15—indefinite.

WILLIAM ECHOL: Jacksonville, Ill., July 14—indefinite.

OPERA AND EXTRAVAGANZA.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.,—indefinite.

CHICAGO MARINE BAND: Lincoln-Park-on-Delaware, May 30—indefinite.

COLUMBIA COMIC OPERA (Charles L. Young, manager) Winnipeg, Man., July 27-Aug. 29.

EVANGELINE (E. E. Rice, manager): Manhattan Beach N. Y., June 15—indefinite.

EARLSCOTT OPERA: Cincinnati, O., July 6—indefinite.

GILMORE'S BAND: Washington-Park-on-Delaware, May 30—indefinite.

GONZALEZ COMIC OPERA (Frank V. French, mgr.) Duluth, Minn., June 8-Aug. 19

HENDERSON OPERA: Chicago, Ill.—indefinite.

HALTNORTH'S GARDEN THEATRE OPERA (Charles La Marche, mgr.): Cleveland, O., July 27—indefinite.

ISHAM' BAND: Philadelphia, Pa., May 30—indefinite.

KANE OPERA (Robert Kane, mgr.): Lancaster, Pa.—indefinite.

SOUSA'S BAND: Manhattan Beach, N. Y., June 30-Sept. 7.

SEIDL'S ORCHESTRA: Brighton Beach, N. Y., July 7—indefinite.

TEMPLE OPERA: Indianapolis, Ind., July 6—indefinite.

WILBUR OPERA: Buffalo, N. Y., July 6—indefinite.

YOUNG AND FRALINGER: Atlantic City, N. J.—indefinite.

VAUDEVILLE.

ANDY SPEAR: Peebles, O., July 28-30.

BROWN EXTRAVAGANZA: Scranton, Pa.—indefinite.

GRIEVE LYCEUM BURLESQUE: Washington, D. C. June 15—indefinite.

IDA SIDDONS BURLESQUE: Cleveland, O., July 13—indefinite.

PHILADELPHIA MAIDS (Norman Moore, mgr.): Ocean View, Va., Aug. 17-22.

MINSTRELS.

GEORGIA UNIVERSITY GRADUATES (John E. George, manager): Marinette, Wis., July 28, Menominee, Mich., 29, Escanaba 31, Gladsters Aug. 1, Negaunee 3, Marquette 4, Ishpeming 5.

GORTON'S (C. H. Larkin, manager): Watertown, N. Y., July 30, Gouverneur 31, Canton Aug. 1, Potsdam 3, Malone 4, Lake Placid 5, Saranac Lake 6, Platts burg 7, Pt. Henry 8.

CIRCUSES.

FOREPAUGH AND SELLS BROTHERS: Provo, Utah, July 28, Salt Lake 29, Ogden 30, Logan 31, Pocatello, Idaho, Aug. 1.

RICE'S CIRCUS CARNIVAL: Manhattan Beach, N. Y., June 15—indefinite.

RINGLING BROTHERS: Eagle Grove, Ia., July 28, Jefferson 29, Ida Grove 30 Sac City 31.

WALTER L. MAIN: Woodstock, Ont., July 28, Brantford 29, Hamilton 30, Suspension Bridge Aug. 1.

WASHBURN: Wallingford, Conn., July 28, Middletown 29, Chester 30, New London 31.

MISCELLANEOUS.

AMBERT'S: Bloomington, Ill., July 27-Aug. 1.

D. M. BRISTOL'S EQUINES: Astoria, Ore., July 27-29, Vancouver, Wash., 30-Aug. 1, Ellensburg 3-5, Spokane 6-8.

HELM'S CARNIVAL: Newport, Me., July 28, Bar Harbor 31-Aug. 2.

LITTLE RITA MUSICAL: Hillsdale, Mich., July 28, Hudson 29, Clayton 30, Petersburg 31.

PROF. ED ZEKO: Redwood, N. Y., July 28, Alexandria 29, 30, Hammond 31, Cape Vincent Aug. 1.

PAWNEE BILL: Canton, O., July 28, 29, Akron 30, 31.

PAUL BOYTON: Bergen Beach, N. Y., June 15—indefinite.

THE LEBS; hypnotists (F. R. Lehman, mgr.): Cohoes, N. Y., July 27-Aug. 1, Lake Pleasant, Mass., 2-6.

ITEMS FROM RINGLING BROS.' SHOWS.

BELOIT, WIS., July 19.

Sunday at Portage will not be forgotten for many a moon by the boys, for it was a "large day," as Rooney says, and one of the hottest yet—98 in the shade. Part of the Globe Trotters' Club had a rather hard time of it going to Baraboo, as the road was knee-deep with sand, and it was 150 in the sun—at least some think it was. The biking was so hard that the cyclists engaged a bus to bring them back, bikes and all. There is no need to mention names, but the boys say the Cruelty to Animals Society will get after Jim West if he undertakes to drive his bike as hard as he did going to Baraboo. He tried to square himself by saying he carried the d——d wheel over half way there. On his arrival in Baraboo he was presented with a costly (glass) medal by several well-known citizens for the great courage he had displayed. Jim always was a man of courage. Our Big Band boys also had quite an experience, which almost ended fatally. They went out to the Lake to go swimming and, while in the water, Messrs. Rosetto and Cummings struck some quicksand, and they sank several times. By the quick action of their companions, Messrs. Tuttle, Abbel, and George Gray, they were pulled on shore. None too soon, however, as Mr. Rosetto was pretty well gone. The place which they selected for bathing is considered extremely dangerous; several men have been drowned there, so I was informed by the town people. Mike Rooney and his sister, Lizzie, drove over to Baraboo to visit their mother. Willie De Mott was their guest. Several other members of our co. also drove over to visit the Winter quarters of the World's Greatest Show. Our copy of this week's MIRROR reached us here and was, indeed, a very welcome visitor. Monday morning everybody was up in good time, and the day was a roaster. The people of Portage and the neighboring counties were out in full force; the streets were crowded. Among them were hundreds from Baraboo. When the doors opened for the big show, we had one of the greatest rushes of the season. Our new leader, Prof. Ganweiler, is an accomplished musician, and under his direction the band is furnishing some fine music. We also have several fine soloists. At the night performance we had another fine tent-full of people, with a train-load of the best citizens and their families from Baraboo. Among them were the father, mother and sister of the Ringling Brothers. The performance never went better. Mr. Lee Ingham made a great hit with his hand-balancing and leaping. Another feature that always pleases is the contortion act performed in the three rings and on the elevated stages at the same time by the Nelson Sisters, Anna Dare, and Howard and Axtell. The double trapeze act of F. B Hughes and daughter Katie also catches the people because of its originality. Just after the concert we had a heavy thunder shower, as the heat during the day had been extreme. Tuesday, at Beaver Dam, came another scorcher, but the crowds were on hand just the same, the side-show getting a big share of patronage after the parade. Speaking of the side-show reminds me of Miss Wren, our snake-charmer, who handles her pets with remarkable ease, the largest being twenty-five feet in length, weighing 120 pounds. The side-show makes an imposing front with its sixteen double-decked banners representing the various marvels "to be seen on the inside," which our country friends stare at with protruding eyes. The six gentlemanly ticket sellers are kept busy all day long. By the way, Mike Rooney made his sister Lizzie a present of a handsome diamond solitaire ring, which she is very proud of. Some of the boys are anxious to know what Art Da Coma is going to do with his new bicycle; they hope he won't lose it as he did that "great that they longed for but never came." The extreme heat of the past few days has been the worst of the season, but we found a great relief Wednesday morning at Berlin. This town is one of the Ringling Brothers' strongholds, and it did not fail them this time. Business was larger than ever before, and as the weather kept cool all day everybody was happy. Fond du Lac was our Thursday stand and it was a big one. At both performances the tents were packed to their capacity. George Whitley is now our principal leaper, and he fills the bill to the letter, going with ease over all the elephants daily. Joe Actess made a rather sudden leap last week; it was a little unexpected to him. George, let me say has the good wishes of all the boys. Willie De Mott made one of his famous quick runs during the afternoon show, and several others followed him, as we were overtaken by one of those sudden cyclones. It proved only a "baby" cyclone, and was over in a few minutes. No harm was done except the pulling up of a few stakes. James K. Adams and wife took supper with Mr. and Mrs. D. B Hodges, who now run the Hotel Windsor. Mr. Hodges was formerly in the theatrical business as manager and general agent. He went to Europe sixteen years ago with Jack Haverly's famous minstrels. J. D. Harrison, brother of Hugh Harrison, manager of the side-show, joined the show, replacing Scott Hardewick as side-show solicitor. Friday we played in the beautiful city of Oshkosh. The weather was lovely, and everybody on the street was in holiday attire. Our parade impressed the people immensely. They enthused over the fine appearance of the stock cages and tableaux. The down-town ticket agent was rushed all day selling tickets for the big show. The business done here was of the biggest kind, and every one was delighted at the entertainment furnished by the Ringling Brothers. This town gave the boys one of those long drills which this State is noted for among the circus people. According to all reports several of our performers will go over to Europe at the end of the season, among them Mr. A. Nelson, of the Nelson Family, Willie De Mott, Albert Howe, Sim Williams, and the four flying Da Comas. James R. Adams and wife are figuring on going over next Spring. Mr. Adams has an important engagement to fill the coming Winter with one of the well-known farce-comedy companies. Saturday, at Jefferson, was a dull, cloudy day, and it looked very much like rain. But that did not interfere with our business in the least, and we ended another week with flying colors.

BOB.

ARENA.

LOWELL, MASS.—The Barnum and Bailey Circus did an immense business 22.

BENTON HARBOR, MICH.—Buffalo Bill's Wild West Show will appear Aug 12.

OTTAWA, CAN.—Mutchmor Park: Walter L. Main's Circus 13 to good business. Norris Brothers' Pony and Dog Show 20-25; the Wallace Circus 30.

BELOIT, WIS.—Ringling Brothers showed 20 to over 10,000 people. They rate Beloit as the best show town of anything like the size in Wisconsin. They, without doubt, have the largest and best circus traveling. The Nelson Family and the De Comas made big hits.

LIMA, O.—Owing to bad weather Buffalo Bill was unable to give his evening performance 9. The attendance in the afternoon, however, was good and the performance all that could be desired.

PORTSMOUTH, O.—Pawnee Bill's Wild West co. 22, 23 to immense crowds. Entertainment very satisfactory.

NEW ALBANY, IND.—St. Clair and McCullum, of E. D. Lent's Circus, are here billing their show for July 28.

WESTERLY, R. I.—Leon W. Washburn's Circus appears Aug. 3.

GRAND RAPIDS, MICH.—United States Shows exhibited 20, 21 to a fair-sized crowd. The Great Syndicate Show 23; Cady and Salisbury's Wild West Aug. 10.

LA CROSSE, WIS.—Pain's Last Days of Pompeii opened a three nights' engagement 20 to large business.

BURLINGTON, VT.—Barnum and Bailey's Circus 14.

STEUBENVILLE, O.—Buffalo Bill's Wild West Show 18 to 10,000 enthusiastic people.

ADRIAN MICH.—Buffalo Bill's Wild West Show appears Aug. 4.

OWOSSO, MICH.—Buffalo Bill's Show appears Aug. 1.

TROY, O.—John Robinson and Franklin Brothers' Circus 25

MARION, O.—Buffalo Bill's Wild West gave two very good performances 10 to packed tents.

AURORA, ILL.—S. H. Semon, advance agent for Buffalo Bill's Wild West Show, was here July 13 arranging for the Show's appearance Aug. 19.

BELLEVILLE, CAN.—Walter L. Main's Circus July 18 gave very creditable performances both afternoon and evening. The canvas was filled to overflowing.

DECATUR, ILL.—Howe's London Shows July 22; Ringling's Circus Sept. 5.

GRAND FORKS, N. D.—Wallace's Circus gave two good performances to crowded tents 13.

EAST ST. LOUIS, ILL.—Howe's London Shows 24. Lemen Brothers' Circus Aug. 1.

MARIETTA, O.—Pawnee Bill's Wild West Show appeared 25. Robinson Circus comes Aug. 5.

LANSING, MICH.—Buffalo Bill's Wild West Show appears Aug. 8.

TORONTO, CAN.—Walter L. Main's Circus did big business afternoon and evening, 21, 22, and every seat in the large tent was occupied at each performance. A feature of the show was Wallace, the riding lion, Scamon and Burke, the Corredas, Tony Lowande, and Miss Marks and the Tucker Family were clever and made individual hits. The admission was placed at the small sum of twenty-five cents and was certainly the best show ever seen here for the money.

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A gentleman of a methodical habit, who had adopted the practice of retaining a copy of every prescription issued by his family physician, became interested as time went on to note that the same ingredients were pretty certain to be prescribed at some point of the treatment of every case. For a poor appetite, or a sore throat, for restlessness which disturbed the baby's sleep, and for troubles which beset the aged grandparents, the favorite remedy was always turning up, although slightly modified from time to time and used often in conjunction with others. One day our friend happened to observe that the formula of a certain advertised remedy was identical with the latest prescription he had received from his own physician, and in some surprise he stated the case to him. The family doctor, after listening to what he had to say, replied: "The case is about this way: Whenever there is a disturbance of the functions of the body, no matter of what nature, it is pretty certain to be accompanied by a derangement of the digestive organs. When they are all right the patient gets well. That particular formula that you have observed me to write more and more frequently is the result of an age of careful experiment, and it is pretty generally agreed upon now by all educated physicians who keep up with the times. The discovery of the past few years of the means of reducing every drug to a powder and compressing the powders into little lozenges or tablets, or tabules if you prefer, which will not break or spoil, or lose their qualities with age, if protected from air and light, is the explanation of how it has come about that this prescription is now for sale as an advertised remedy. It is the medicine that nine people out of ten need every time they need any, and I have no doubt that making it so easy to obtain, so carefully prepared, and withal so cheap, will tend to actually prolong the average of human life during the present generation."

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VAUDEVILLE STAGE

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LUCILLE STURGIS.

The latest prey of the camera is Lucille Sturgis, whose pretty little person is reproduced above. Since she made her hit in Oscar Hammerstein's Marguerite, she has been photographed so extensively that nine out of ten of the stationers' windows offer pictures of her for sale along with those of Mr. Chevalier, Deyo, Loie Fuller, Mr. Corbett, Irene Vera, William McKinley, and other like celebrities.

There were over two hundred young women of various ages and types of beauty in the ballet of Marguerite, which Mr. Hammerstein produced at the Olympia last Winter; but, of the whole feminine array, there was not a more conspicuous figure than little Miss Sturgis. It was she who led the big procession, daintily dressed as a page, while she affected to guide the steps of the rest by soulfully scraping a violin. Everyone who saw Marguerite at the Olympia came away with the figure of the pretty little violinist before their eyes. Because of her grace, her beauty, and her artlessness, she was distinctly the most memorable dancer in the spectacle.

After Marguerite had closed its run at the Olympia, Miss Sturgis disappeared from the theatrical horizon. Last week she blossomed forth again at the Madison Square Garden roof as a full fledged aspirant for vaudeville honors. She created a real sensation among the blasé roof-garden frequenters, who were surprised to see such a slip of a girl come singing and dancing before them with the poise and confidence of a Taglioni. They straightened up in their seats and forgot to sip the liquor before them. They applauded enthusiastically. They were only recalled to themselves by the entrance of the four "knockabouts" who followed Miss Sturgis's "turn." Then they ordered fresh beer, and relapsed once more into boredom.

The little dancer had carried with her the breath of a more ethereal world. If she had been a fay, liberated from Titania's realm, she could not have impressed the roof audience more keenly. It takes a very ingenuous or a very spicy performer to waken such an audience to enthusiasm. The waiters on the roofs are the best judges of talent; they know that some one is making a hit when they receive no orders for drinks; when the stupid and flat "turns" are on, the waiters are kept busy. So it is safe to credit Lucille Sturgis with having scored a triumph. While she was on the stage, the audience forgot that they had throats at all.

There is assuredly a good future before this gifted little girl. She has health, beauty, talent and ambition—a combination of winning blessings that, aided by fortuitous circumstances, are certain to bring success.

On Saturday night Miss Sturgis introduced another song in her specialty, "The Funny Little Fellow With the High, High Hat," making a big hit. Mr. Sanger has booked her for a return engagement in August. She is now at work devising a new work for the Fall season that will require special scenery, producing a very novel and beautiful effect.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

A series of views showing the coronation of the Czar of Russia will be shown for the first time this week in the Lumiere Cinematographe. The regular vaudeville bill will enlist the services of Arthur Dunn, the star fun-maker of Excelsior, Jr.; Miss Esme, a graceful gymnast, who will appear with M. Leon; the Schrode Brothers, acrobats; Smith and Cook, the dancers and comedians; Gus Pixley, the tramp; Constanz and Ida, wire-walkers; Mlle. Ottilie, in a new X-ray specialty; the Three Mahrs, Joe Natus, Frank Bryan, Mlle. Almar, and Kate Michelena.

Grand Central Palace.

Kuno's miniature circus of rats, cats, rabbits, pigeons, mice, and canaries will occupy the enclosed theatre stage, while the regular vaudeville programme will include: Elvarette in her spectacular dances; Nina Dion, the chansonette; Nellie Sylvester in her specialty, The Progressive Woman, assisted by Master Ed. Russell. Others on the bill are Mlle. Vera Dore, a prima donna from London; Meyer Cohen in electrically illustrated songs; Valdo, the instrumental man; Mlle. Proto, and the International Duo.

Proctor's Pleasure Palace.

The hold-overs here are John Ransone and the Cee-Mees. The rest of the performance will include the various specialties of Rose Melville, the "little jay" who appears with Claude Gillingwater in a rural sketch; Dan Collyer, of Harrigan fame, assisted by Rosa Mack, in a character sketch; Dick Gorman, in imitations; Sully and Gallagher, burlesque boxers; the Vantine Sisters in songs and dances; Grace Florence, instrumentalist; the Clocklers, baton jugglers; Ella May, comedienne, and Olivette, the magician.

Hammerstein's Olympia.

Fregoli continues to fascinate and mystify. Rachel Walker, the "creole nightingale," has also achieved great success, and her engagement has been extended. The others on the bill for this week will be: Fred Leslie's Trained Dogs, May Howard, Harding and Ah Sid, Rex and Reno, the Gough Sisters, Katie Allen Fox, William G. Muller, Pablo Diaz, and Senorita Baranco, a Spanish danseuse, imported by Mr. Hammerstein from the Theatre Dona Ameliain, Lisbon, Spain.

Proctor's.

This week's vaudeville offering here includes Terry and Elmer, Richmond Glenroy, Clark and Williams, the Vikings in songs and dances; Dot Haywood, Gladys Luther, Madge Mack, and Laura Wyble, comediennes; Dawley and Waldron, in character changes; Harry C. Perkins, eccentric comedian; Ida Lillian Abrams, balladist; Emma Cotrelly; Bartell and Morris, musical specialty; William McRoble, character singer; Koppe, the Lilliputian club juggler, and Albene and La Brant, in their mind reading specialty.

Tony Pastor's.

For this week Mr. Pastor has secured the Vassar Quartette in a music skit; C. W. Williams, the ventriloquist; Gilbert Sarony, the character artist; the Sisters Lane, acrobatic dancers; Fannie Fields, a pretty little singing soubrette; Burns and Coakley in their sketch act; Deltorelli and Glissandes, musical comedians; Blocksom and Page, Murray and Alsen, Mitchell and Love, Lincoln and Gillette, and Maud Nugent.

Koster and Bial's.

The newcomers here are Roberta Burns; Edgar Ely, who is billed as the "future dude;" Nellie Lawrence and Lena MacCrews, Murphy and Turner, the Versatile Trio; Ida Russell and Ocena. The stay-overs are Mlle. Catherine Bartho, the Manhattan Comedy Four, Josephine Sabel, and the Rogers Brothers, who have scored the biggest kind of a hit. The Vitascope is, of course, retained as a permanent feature.

Madison Square Roof-Garden.

Press Eldridge and Maud Raymond continue to head the bill. The others engaged for this week are: Imro Fox, the La Porte Sisters, Al. Wilson, the Whitney Brothers, Winifred Stewart, Caroline Hull, Thompson and Burrell, Marie Leslie, the Misses Phillips and Robinson, and Adeline Roattino.

Other Roof-Gardens.

At the Central Opera House roof the bill provided by Manager Ruppert includes Bentley and Cameron, Daly and Devere, Leonard and Bernard, Whitelaw and Stewart, Annie Wilmuth, and the Dunbars.

The Farrells and the Weston Sisters head the bill at the Atlantic this week.

On the Casino roof, Manager Hamilton will have Barney Ferguson and his daughter, Marguerite; Gilmore and Leonard, Dorothy Drew, the Vantine Sisters, Tom J. Ryan, Myrtle Arlington, and George H. Wood.

The special feature of the American roof is Sampson, the strong man, who makes his first appearance this season. Hope Booth will continue to pose in her undress make-up, and Gilmore and Leonard will crack their Celtic quips. The others on the bill are the same as at the Casino.

LAST WEEK'S BILLS.

CASINO.—Harry Rogers, the original coster singer in this country, had been announced to appear, and considerable interest attached to his reappearance in the line of work in which he gained success years ago. Mr. Rogers was unfortunately unable to gratify the curiosity of the many who came purposely to witness his performance. Two days before his intended debut he was stricken with sore throat, and his doctor forbade him to leave his bed. It is to be hoped that he will have sufficiently recovered to appear this week. The programme provided was a good one, and the audience found consolation in other clever specialties. Zelma Rawlston's impersonations awakened as much enthusiasm as it is possible to create on a roof-garden. Jennie Yeamans' chic methods proved as irresistible as ever, and Pearl Andrews, who finished the bill, demonstrated conclusively her aptness for the line of work she has espoused. The others on the bill were: Nick Adams, in his amusing monologue interspersed with songs; Dick Gorman, in dialect specialty; Ehrent and West, in a taking sketch; Jennie Whitbeck, the comedienne; Lillie Wren, in her child specialties; Leonard Fletcher and Grace Russell in their exposition of the art of acting; Mlle. Liska, the danseuse; Louise Auber, the serio-comic; and Tom I. Ryan, the inimitable "dancing tailor."

KOSTER AND BIAL'S.—Catherina Bartho made her debut here and scored no small success. The effectiveness of her dances was considerably heightened by the glittering back ground of mirrors. Bonnie Lottie, who also made her first appearance on this roof, is a singing soubrette of the orthodox school. She sang "Just a Plain American Girl" with some piquancy, and her dance, though conventional to a degree, was neat and pretty. It goes without saying that the Rogers Brothers made their usual hit. They had several new verbal monstrosities which would daze any orthographer who might attempt to reproduce them on paper.

The feature of the bill, however, was Lillian Green. She sang "Baby," "I Asked Johnny Jones," and "Won't You Come to My Tea Party?" The audience was loth to let her leave the stage, and her hit in each song was unmistakable; but why, oh why does Miss Green persist in singing these innocuous 'baby' songs. Here is a handsome woman, with gifts of no mean order and refinement, and a distinction of manner as rare as it is delightful; and yet Miss Green elects to hide her beauty in a provokingly unbecoming make-up and to sing songs of the most woefully flat description. It is in no carping spirit that this criticism is offered. Miss Green is so distinctly superior to the majority of vaudeville singers that it is a pity she should waste her splendid talents on such poor material.

The others on the bill included the Manhattan Comedy Four, the Trio Bearnais, Josephine Sabel, Joe Flynn, Jules Levy (who concluded his engagement on this roof), and the Edison Vitascope, which seems to be a source of perennial enjoyment to the habitués of this resort.

AMERICAN.—Hope Booth posed for the "altogether" for one brief minute in a pantomime skit called Ten Minutes in the Latin Quarter. The exhibition was not nasty, as all the daily papers took care to specify next morning; it was simply stupid and banal. The audience received it in silence. Miss Booth's claim to public regard will have to be made on more genuinely artistic grounds if it is to endure. Much more worthy of praise were the transformation dances of Minnie Redwood, who aroused real applause. The other artists on the bill were the same as provided the entertainment on the Casino roof.

HAMMERSTEIN'S OLYMPIA.—The Borani Brothers, the "disappearing demons," disappeared a little too early in the evening, and, consequently, were not on hand to disappear in the presence of the audience. The Gough Sisters also disappointed: one of them was ill. The great Fregoli, however, was on hand, and it is more than probable that if his turn had constituted the evening's performance, the audience would have left the place with no ill feeling. Fregoli, indeed, reigns supreme, and his marvelous versatility tempts one to fresh tributes in his honor.

In their time-honored pantomimic act, the three Marvelles showed their cleverness at dancing and high kicking. Rachel Walker, the creole nightingale, proved herself an artist of real calibre, and more than justified all the encomiums in her behalf by her manager, Mr. Wolfsohn. She has a voice of rare sweetness, and her operatic selections were exceedingly well done. The audience showered her with plaudits.

For other features there were Fred Leslie and his performing dogs, the Lemoyne Brothers, Mamie Shepherd, M. Deuel, the Grand Opera Quartette, and the captivating May Howard, who continues to chant the Hibernian virtues of "Maggie Maguire."

MADISON SQUARE.—With two exceptions, Press Eldridge and Cora Routt, the faces here last week were all new. The Mimic Four gave a mirth-provoking burlesque on the imperishable Trilby; Rae and Maynard sang and danced themselves into favor; Murphy and Burke did a fetching character specialty; Edwin Latell held the stage with his musical act; Smith O'Brien and Harry Wright showed how clever they were in a sketch that called for considerable versatility; and Maud Raymond chirped two songs in her own individual way.

A new comer in the vaudevilles, Lucille Sturgis, made her debut here in several gracefully executed dances. Her success was pronounced, and not the least of her claims to popularity is her innate delicacy of method.

TONY PASTOR'S.—The effervescent Antonio was on hand as usual with his budget of comic songs. Tony's vocal organ seems to gain in power and strength with each succeeding week, and he scores as heavily as he ever did. Sheffer and Blakeley, a team of intuitive artists, who are always welcome appeared in one of their original negro sketches. It is worth a day's journey to hear the unctuous Sheffer lisp a plantation song. Felix and Clayton scored heavily with their little acrobatic sketch. Imro Fox's conjuring act proved as mystifying as ever. Thompson and Bunnell's musical work and the Silvers' guitar solos, with stereopticon illustration, were other enjoyable features of the long programme, which included Al Leech, the Nichols Sisters, Stewart and Gillen, Edwards and Kernell, Evans and Vidocq, the Metropolitan Three, and Maud Nugent, whose popularity is certainly increasing. Owing to the death of her mother, Lydia Barry was unable to appear the last three days of the week.

GRAND CENTRAL PALACE.—The bill here was particularly strong. Prince Satsuma, one of the pioneer Japanese jugglers in this country, gave fresh evidence of his deftness and grace. Marie Celeste, late of the Lillian Russell Opera company, sang three operatic selections, and, for an encore, woke the audience to applause with her rendering of "Comin' Thro' the Rye." Tony Fernandez, the musical eccentric, extracted harmony from a great variety of instruments. His pretence at not being able to speak English is a bit too palpable, however. McBride and Goodrich in a rattling Irish song and dance sustained their high reputation for cleverness. They have recently freshened up their act with a little comedy work that is decidedly good. The others who appeared were: The Ferry Brothers, Hodges and Launchmere, Fields and Wooley, Stuart, Georgie Howard and Mlle. Proto, the two last contributing dancing specialties of a high order.

PROCTOR'S.—Terry and Elmer introduced their difficult dancing act and made a most emphatic hit. Other good features were: Scanlan and Stevens in a genuinely funny sketch; Burns and Coakely, negro comedians; Kelly and St. Clair, the Irish duo; Lillian Dane, the eccentric dancer; Dan Davis, the dialect comedian; Swan and Bambard, the knockabout team; Thorne the juggler, Golden the magician, Marie Leslie, Nellie Sylvester, Maud Detty and Alice Howard, comediennes; John McVeigh in his tramp specialty; and King and Kahn, who did a unique acrobatic dancing specialty.

KEITH'S.—With two such clever teams as McIntyre and Heath and Gilmore and Leonard to head the bill, it is superfluous to add that the entertainment provided here was most satisfying. Cecil Spooner, the Western soubrette star who made her debut, scored an instantaneous hit. The bill also included Masaud and Forrest, the Murray Brothers, Eckert and Heck, George F. Hall, Wills and Halpin, Varse and Vaughan, and Ward and Curran. New pictures in action were also produced by the marvelous Lumiere Cinematographe, which ought to be called something new and short for convenience of those who have to write about it.

PROCTOR'S PLEASURE PALACE.—Every act here was new, barring John Ransone, the political jester, and the Cee-Mee troupe of mid-air gymnasts, who are in their last fortnight. Clark and Williams appeared as the buxom colored nurses and made the house scream over their sallies and repartee. Haynes and Redmond, Laura Wyble, who was once Della Fox's understudy; Max Miller, Emma Cotrelly, Iola Pomeroy, Saville and Stuart, Ida Lillian Abrams, Koppe, the club juggler, and the acrobatic Bernard sisters were the others on the bill.

THE PLEASURE PALACE'S NEW ENTRANCE.

Manager F. F. Proctor loses no chance to increase the comfort and beauty of his Pleasure Palace. A recent expensive improvement in the house is the new entrance from Third Avenue, which involved the purchase of property valued at $45,000. It forms an arcade, lined with tasteful booths, and will be a public thoroughfare, permitting a short-cut from Third Avenue to Fifty-eighth Street. The new box-office is located at the end nearest the music hall. It is said that adjacent property has been largely enhanced in value since this improvement was begun, the premises next door being held at $10,000 more than six months ago.

MANAGER PRICE OFF FOR A HOLIDAY.

Manager E. D. Price, of Proctor's Pleasure Palace, left Saturday for a brief tour of the Great Lakes. This is his first bit of vacation in two years. During his absence the Palace's affairs will be under the watchful eye of Frank W. Lloyd, Mr. Proctor's Hartford representative.

A SOUBRETTE WHO CAN SING.

CARRIE SANFORD.

Seldom does an actress who has won unequivocal success in the legitimate drama abandon that field for the vaudevilles. A totally different sort of talent seems requisite for the two kinds of work, and success in the one often means failure in the other. Carrie Sanford is one of the rare exceptions to the rule, having won genuine success on both the legitimate and the vaudeville stage.

When Sudermann's problem play, Die Ehre, was acted at the Standard Theatre last Fall under the title of Honor, it was almost unanimously slated by the critics. They reserved their praise for one member of the cast, Carrie Sanford, who played the repulsive part of the mercenary sister with such art that the critics could not in justice overlook her. Her triumph was all the greater because of the very fine company who appeared with her and from whom she wrested the honors.

Later in the season when The Strange Adventures of Miss Brown was produced here, Miss Sanford was engaged to play one of the frolicsome schoolgirls. Before the piece had ended its run she was called upon to play no less than five important roles, and in each of them scored a hit.

Then, against the advice of her professional friends, who had watched and applauded her steady advancement, Miss Sanford determined to desert the legitimate for the vaudevilles. Every one predicted failure for her. It seemed a pity, too, that one who had showed such unmistakable talent for characterizing a difficult part like Adele Moser in Honor should throw aside the fruits of her success and seek laurels in a less exacting kind of work. But Miss Sanford was not to be dissuaded; and those who witnessed her debut in the vaudevilles were forced to admit that she showed talent that must inevitably bring her to the front rank of singing soubrettes. She made a most gratifying hit, due chiefly to her sweet, strong voice, of which she has the most perfect control.

Miss Sanford is a New York girl. Her professional experience covers four years, during which time she has appeared with Arthur Rehan's company, Agnes Herndon, Rice's Venus, Mrs. John Drew, Honor, and The Strange Adventures of Miss Brown.

Since entering the vaudevilles Miss Sanford's pluck has been more than once put to the test. In New Haven, for instance, where the variety theatre is largely patronized by Yale students, she was rapturously applauded by the collegians, who would not allow her to leave the stage till she had been duly cheered in true Yale fashion. Miss Sanford bore the ordeal with an equanimity that surprised the local manager, who said she had as much pluck as talent. Again, in Montreal, where she was obliged to go on without an orchestra rehearsal, the German leader mixed up her music, and when she started to sing her first song she found the orchestra playing something else. Such a state of affairs would disconcert any one, and probably nine women out of ten would have left the stage. Miss Sanford was a bit startled, but she had her nerve with her. She brought the orchestra to a stop and then asked the leader 'If he wasn't rattled?' She put the question to him with so much good-humor that the audience laughed in sympathetic approval. Finally matters were straightened out and Miss Sanford only left the audience after receiving four encores. Later in the evening the leader came around to apologize; he supplemented his apology with an outburst of admiration: "Any other woman would have left the stage in terror. You're a heroine as well as an artist."

Next season Miss Sanford will be the leading light of a new organization, The Gay New Yorkers, in which she will appear as Marguerite in a travesty of Faust.

CHIQUITA HAS ARRIVED.

Senorita Chiquita, the little Cuban lady, two feet high, has arrived in New York, and last Thursday at the Metropolitan Hotel entertained a party of newspaper and theatrical folk with a quaint exhibition of her accomplishments. She first appeared, stylishly gowned in pink silk, with turquoise trimming, and sang "The Paloma" with a great deal of cunning coquetry. Then donning a plain walking dress she danced the "Bolero" amid great applause. Her next appearance was in Turkish costume and gave a pocket edition of the famous *danse du ventre*.

Chiquita's real name is Espiridiona Cendo. She is twenty-six. Though only a trifle more than two feet in height, she is perfectly proportioned. Her hand is three inches long and her foot three and a half inches. Her face is unusually bright and her little black eyes are as piercing and snappy as Otero's.

Chiquita is by all odds the most interesting midget seen here since the halcyon days of Mr. and Mrs. General Tom Thumb. She will probably make a tour of the fashionable watering places this month, as she has a lively desire to see as much as possible of the country during this Summer.

Chiquita's reception last Thursday was under

the direction of H. A. Covell, and her tour here will be managed by the Covell Amusement Association.

CHEVALIER'S BOOK.

Albert Chevalier has, with the aid of an old friend, Brian Daly, made a book about himself. There is no disputing the fact that Mr. Chevalier is one of the celebrities of the day. Here in America he is almost as much talked of and admired as in old England, where the type of human being which he delineates is known and understood. And so his new book, although smacking somewhat of egotism in its very perpetration, is likely to find as many eager readers here as in the old country.

The biography is probably as veracious as any yet published. Mr. Chevalier's father was a French teacher at Kensington grammar school, and he himself comes of three races, Gallic, Welsh and Hibernian. It is to this mixture that Mr. Daly attributes Chevalier's "Mimetic power, plaintive minstrelsy and natural power."

It was in 1877, at the Prince of Wales's Theatre, in London, that he made his first appearance on the stage, appearing in a small character in Tom Taylor's An Unequal Match, under the management of Mr. and Mrs. Bancroft. He was then known by the name of Knight. A little later he was with John Hare at the Court Theatre. He was then eighteen, and once took part in a benefit performance at the Gaiety, concerning which he tells an amusing story. There were only Mr. and Mrs. Kendal and himself in the cast, and his cue entirely slipped his memory. Seeing Irving, Bancroft, David Jones, Miss Terry and other celebrities looking on, he got so nervous that he could not utter a word.

"At that moment a tremendous round of applause from the audience startled me, reassured me, and after it subsided I got along capitally, and went off. My mind was a little uneasy as to the Kendals' opinion of my performance, so I did not wait to see them, but went home. At night I met Mrs. Kendal, who spoke very well of my effort. Mr. Kendal, coming up at the moment, said: 'You were a bit uncertain of your lines, though, in fact, upon one occasion you stopped dead.' 'Yes,' said I, 'didn't you hear the round of applause I got?' He laughed. 'Oh, you mean when the Prince of Wales entered the theatre!'"

In February, 1891, Chevalier made his bow as music hall performer at the Pavilion Music Hall. And his success as an impersonator of coster life was assured from the first. John Hollingshead offered him £100 a week to play in a new drama, and the promoters of Morocco Bound at the Shaftesbury tried hard to get him for £100 a week to sing between the acts. This was after a funny experience he had at Northampton on a bank holiday. He says:

"Only one person paid for admission. As it was holiday time we could not find anybody to fix up our footlights. The hall keeper took compassion on us, told us not to worry, and promised it would be 'all right at night.' When we returned, half an hour before opening time, we found he had kept his word. In the absence of gas he had arranged a row of very tall candles where the footlights should have been. There was no mistaking how our light was produced, as the candles towered above the reflectors. We opened the doors and let in the solitary audience. We took him one side, talked to him kindly, returned his shilling, and went home."

Chevalier went back there several years later, and turned away many; but the man who kept the hall and who recognized him in the morning and remembered his earlier experience had put in a bid of $50 for the receipts as a little speculation.

Of course, the subject of greatest interest is the story of the evolution of the Chevalier songs. He says:

"One day while staying at Brighton I was just fooling about on the piano, and somehow struck on the melody of "The Future Mrs. 'Awkins.' G. W. Hunter, who was present, suggested that it would make a capital song, and 'Liza' was the result. 'The Nasty Way 'e Sez It' and 'Yer Can't 'elp Likin' 'im' were written upon the backs of old envelopes as I was riding home after an evening at the Green Room Club."

"'Knock'd 'em in the Old Kent Road' happened in this way: On Sunday I was in my bedroom shaving, my brother, Auguste, being down stairs at the piano. All at once he struck into the melody, and the idea of its making a capital song at once occurred to me. I rushed downstairs to him. 'What tune's that?' I asked. 'Oh, a little dance of mine,' he replied. Then he played it again. All I can say is I never left the house until 'Wot Cher' was written."

By the way, it is interesting to note in this connection that Harry Rogers, whose claim to originality in the composition of coster ballads has gained pretty general credence, affirms that the air of "Knock'd 'Em In the Old Kent Road" is precisely like the introductory dance to an old song of his called "Little Mary." Mr. Rogers says that Tom Eplett wrote this music; and while Mr. Chevalier uses quicker time, the air is the same.

To continue with the biography, Mr. Chevalier tells an amusing story of when he was once singing in Islington. Presently the chairman announces Chevalier's name, and one man remarks to his companion: "Wonder Chevalier don't retire; I s'pose 'e's a millionaire pretty nearly by this time." The other shrugs his shoulders. "Well," he replies, "I reckon 'e's got a bit; but they're all alike. Easy come and easy go." Having vented his opinions on artists' improvidences, he changed the subject, and asked: "What do you think of him?" His companion hesitated a moment, as he listened to the refrain of "The Nipper's Lullaby," which the comedian was at the moment singing, and then answered: "Oh, 'e's orlright, when he don't sing through 'is nasals."

Chevalier says that one evening a gentleman of sixty or seventy years of age called to see him at the Pavilion, as he came off the stage, made up as an old laborer.

"He had come to know if I would sing at a concert he was organizing. We sat talking for some minutes and I could not help noticing that he treated me as a man at least his own age, if not his senior; he was not connected with the theatrical profession, and, consequently knew very little about the art of "making up." Suddenly, remembering an appointment, I tore my wig off and rubbed out the painted wrinkles. His face changed also, as, in tones I shall never forget, I heard him murmur: 'I wish I could do that!'" The gentleman was Sir John Astley.

ANNA HELD COMING OVER.

Anna Held, the Parisian music hall singer, is coming to this country next season. Two different managers claim to hold contracts with her. A cablegram to the *Herald* stated that Ted D. Marks had engaged her for Evans and Hoey's A Parlor Match company, opening at the Herald Square Theatre Sept. 21. It is announced with equal authority by Oscar Hammerstein that his London agent has secured Miss Held for the Olympia.

The Ted Marks contract is reported to be at a salary of 200 English pounds sterling per week. The Hammerstein contract gives the singer an even larger figure for her services. Just which manager has secured Miss Held is a question of doubt. Before long the mystery may be divulged. One thing is at least certain—the singer is coming over here.

Anna Held is of English parentage, though her success has been won in the Paris cafés chantant. She sings songs of the same spicy sort as Yvette Guilbert. At present she is appearing at the Palace in London.

THE ENGAGEMENTS OF PROCTOR.

F. F. Proctor announces the following recent engagements for the Pleasure Palace: Leola Mitchell, a petite dancer who has won great success in the West; Lillian Kennedy, who formerly starred in She Couldn't Marry Three; George H. Adams, the celebrated trick clown and pantomimist, who will appear with the Adams family of five members in a pantomimic sketch, A County Terror; Louis Grenet, the phenomenal whistler, late with The Merry World. All of these performers make their debut here on Aug. 3. For his traveling company, which will be known as the Pleasure Palace Novelty company, Mr. Proctor has engaged as manager Frank Murray. There are few better known men in the business. Mr. Murray was with Frank Daniels two seasons, with Charles Frohman's attractions two seasons, and with Richard Mansfield two seasons.

ANOTHER "STUDY OF THE NUDE."

Hope Booth's pantomime, Ten Minutes In the Latin Quarter, was presented for the first time last Monday at the American Roof-Garden. After the opening night, the actress and her manager, John W. Hamilton, were arrested and arraigned in court on a charge of having violated Section 385 of the Penal Code, in that the performance "offended public decency." The pantomime was continued throughout the week, but the actresse's figure was carefully draped in gauze that rendered the outlines somewhat hazy. Bail was furnished by the actress and the manager, and their lawyer asked for a transference of the case to the Court of General Sessions, as they desired a jury trial.

MRS. J. W. KELLY'S BENEFIT.

What promises to be the biggest benefit ever given in this city since the all-day benefit to John Brougham will be that which will take place Aug. 23 simultaneously at the Academy of Music, Tony Pastor's, and the Grand Central Roof-Garden. It will be for Mrs. J. W. Kelly, widow of the late Irish comedian. Nearly every vaudeville actor in the country has offered his services, and every soubrette has expressed a willingness to sell photos, programmes and autographs in the lobby. Weber and Fields's orchestra and Robert Recher's band have volunteered their services, and Henry C. Miner has donated $100 worth of printing.

THE ABBOTTS AND THE PRINCE OF WALES.

The Twin Sisters Abbott appeared recently at an entertainment given by the Duke and Duchess of Devonshire at Lansdowne House, where they met the Prince and Princess of Wales, and Princesses Victoria and Maud, Lord Salisbury, the Duke and Duchess of Marlborough, and a number of other notables. They had a twenty minutes chat with the Prince, who expressed his great admiration for their singing, and told them all about his horse Persimmons, and how he won the Derby.

PAPINTA'S CALIFORNIA HIT.

W. J. Halpin writes from Los Angeles, Cal., that Papinta has proved the greatest drawing card in the vaudevilles ever known in that city. For three weeks she has appeared to standing room only—the biggest business ever known there. Her engagement at the Orpheum has been extended indefinitely. Next season Papinta will tour at the head of her own company, which will be known as Papinta's Superior Vaudevilles. She will appear under the management of Halpin and Van.

AT MANHATTAN BEACH.

Evangeline is enjoying a profitable run at Manhattan Beach, where the management announces that the receipts on Saturdays average $2000. Hillary Bell, Mr. Rice's press representative, writes: "Evangeline has already paid the cost of its present elaborate revival, and as the most profitable part of the Summer has now arrived the manager has good reason to expect that he will make a fortune out of his venture."

A CYCLE ARENA.

F. F. Proctor is the first manager to turn the present cycling fad to profitable account. He has fitted up an aerial cycle arena upon the roof-garden of the Pleasure Palace, where cyclers may enjoy themselves between the hours of 3 P. M. and midnight. Not content with this diplomatic stroke, he goes so far as to offer the use of the arena as a training school for embryo cyclists. A corps of instructors, he announces, will be in constant attendance.

FOR SWEET CHARITY.

A benefit performance for the *Herald* free ice fund was given last Thursday at Long Branch before a very large audience. All the members of the profession summering at the Branch were present, either on the stage or in the audience. An excellent programme was furnished by John G. Sparks, Merri Osborne, Adele Ritchie, the Dore Brothers, Queenie Vassar, Al. H. Wilson, Clara Thropp, Clara Wieland, and Nora Lambert.

C. B. CLINE IN CAMP.

C. B. Cline left Montreal last week with a party of eight friends for a two months' sojourn in the wilds of the Canadian woods. Their camp is located in a part of the wilderness sixteen miles from a railway station or post-office. When Mr. Cline returns to the city in the Fall he will resume his interest in the theatrical business. Meanwhile he will do nothing but eat, sleep, hunt and fish.

JOHN L. SULLIVAN TO DO A SKETCH.

McKee Rankin and Charles Burnham are at work on a sketch which will shortly introduce John L. Sullivan to the vaudeville public. "Parson" Davies, who has the pugilist under his wing, is arranging for his debut at Hopkins's Chicago house. Colonel Hopkins has guaranteed them $1000 a week salary and a long engagement under his management. Sullivan has accepted the offer and will begin rehearsing the sketch as soon as it is written.

THE MILLARS IN LONDON.

Clyde Millar and his brother are at present in London, Eng., securing new features for their diorama, which will be one of the principal attractions with Primrose and West's Minstrels next season.

CHICAGO'S NEW VAUDEVILLE VENTURE.

The Tivoli Theatre and Roof Garden, formerly Hooley's Theatre, will be open in Chicago, Aug. 8, with a high-class operatic and vaudeville bill. Over forty thousand dollars has been expended in remodeling the building, which will be practically new. Next Winter a magnificent roof garden will be added to the theatre, and be ready for next Summer. Popular prices will reign, and the newspaper will be almost the only medium of advertising employed. Newton Morganroth is treasurer of the Tivoli Amusement Company, and W. A. Edwards, manager.

PROCTOR SECURES FRANK MURRAY.

Manager F. F. Proctor yesterday secured Frank Murray as the manager of the big vaudeville company he is to put upon the road in September. Mr. Murray severed his connection with Richard Mansfield to accept this position. He is considered one of the shrewdest and cleverest traveling managers in the country, and his advance work is invariably effective. The vaudeville company which Manager Proctor is to direct will have a salary list of over $3000 weekly. It will play high priced theatres exclusively, and is composed almost entirely of European artists, the only Americans engaged being Johnstone Bennett and S. Miller Kent.

LITERARY PRESS AGENTS.

When "Fritz" Thayer sprang his diamond explosion story in all the local dailies, the *World* conferred upon him the title of the Rider Haggard press agent, and now the *Illustrated American*, a conservative paper not given to wholesale flattery, calls E. Burke Scott, Mr. Hammerstein's press representative, the Rudyard Kipling of the brotherhood. It only remains for literary likenesses to be instituted between Jerome Eddy and Henry James, S. Goodfriend and Robert Louis Stevenson, Teddy Corbett and Stanley J. Weyman, Charley Boyd and Frank Stockton, etc., etc.

FOR FREGOLI'S COMPANY.

Manager Greenwall yesterday signed with Signor A. Borelli and Signorita Annetta Zelna Borelli, humorous musical entertainers, for Fregoli's traveling company, opening in Boston at the Park on Aug. 31.

VAUDEVILLE JOTTINGS.

The second of the Lumiere Cinematographes for American use arrived in this city on Sunday, and will be exhibited at B. F. Keith's Philadelphia house, the Bijou, in a fortnight. The Philadelphia contract is for a long period. The Cinematographe now at Keith's Union Square Theatre is likely to be retained several months longer by reason of its great hit there.

"Two Little Roses From Mother to Me," is the title of a simple but pleasing ballad, written and published by Harry Yeager.

"Fondest Memories" is the latest ballad to emanate from the prolific Hi Henry. It is dedicated to the Hon. C. G. Conn, of Washington, D. C. The Hi Henry Minstrel series includes: "Little Sweetheart," "One Day, Somebody's Darling," "Be a Good Boy, Johnny," "Don't You Pester Wid Ma Honey," "Crazy Pickaninnies," and "As We Turn Back the Leaves of the Past."

Barney Reynolds will take a benefit at Palmer's Theatre on July 30. Mr. Reynolds recently lost the sight of one eye and is about to undergo an operation.

The vaudeville people at Jacob Brodie's at Bath Beach went on strike last Tuesday and several hundred people had to be turned away by the manager. This week Buckley and O'Brien bring their own company to the resort. Last week's trouble, it is alleged, was due to the failure of the manager to keep promises.

John W. Isham's Oriental America opens at Columbus, O., on Aug. 6. Rehearsals were held here all last week at the Star Theatre.

Clem C. Magee, of Magee and Crimmins, may possibly go starring again next year.

Ezra Kendall, of A Pair of Kids fame, will emerge from his recent oblivion to shine in a monologue specialty at Proctor's Pleasure Palace.

Rachel Walker, the "creole nightingale," has made one of the pronounced hits of the Summer at the Olympia Roof-Garden. Her stay there has been prolonged indefinitely.

The Donovans, who have established themselves as firm favorites at Pastor's, will probably star next season in a new Irish farce-comedy.

Madge Ellis is reported to have been highly successful at the London Oxford and Pavilion music halls, singing Paul Dresser's new song, "Don't Tell Her That You Met Her."

Tom Flynn is singing George M. Cohan's Irish song, "Hugh McCue."

Dan Sherman is doing his aerial act with the Main show. He is also observing human nature as it is found in and about a traveling circus. He expects to utilize these observations in his new farce-comedy, Old Dan Tucker.

Fisher and Carroll go with Harry W. Williams's own company next year. They are summering at Boothyn, Pa.

Tommy Nolan goes with Miaco's City Club again next year. He is one of the most popular topical singers in the business.

Maggie Fielding and Katie Rooney have made individual hits with Billy Barry's song, "The Men Who Come Over From Ireland."

Hattie Stewart and Tom Gillen, the comic boxers and sketch artists, sail for England Aug. 27, in company with Fish and Quigg, to tour the music halls of Great Britain.

Louise Dempsey is singing "The Chili Widow.,'

Lizzie B. Raymond has a winner in "Who Will Rule This Great Republic?"

"When Silver Threads Come Stealing" is the title of an effective ballad which R. J. Jose is using on the Great Northern roof in Chicago.

Imogene Comer is winning four encores nightly in Milwaukee with Monroe H. Rosenfeld's "Those Wedding Bells Shall Not Ring Out."

Frank Thropp and George M. Wood managed the benefit performance for the *Herald* Free Ice Fund given at West End Long Branch last Thursday night.

The clever midgets, the Rossows, will make a brief reappearance at Keith's Union Square Theatre Aug. 3. The Rossows are to take out a company of their own on the road next season.

John G. McDowell and Lillian Beach met with great success week of July 20 at the Chicago Opera House. The team will not work together next season, as Miss Beach must go East to fill her dates in New York city, while Mr. McDowell has signed with Manager Ollie Mack to play the Land Agent in his new farce-comedy, The Booming Town.

Freddie Huke, the clever little American soubrette, is at present filling a special engagement at the Olympia, London, Eng. In August she returns to New York, after three years' successful record in the leading music halls in Europe. She will bring back several novelties.

Mr. and Mrs. Lucius Henderson will shortly enter the vaudeville field, appearing in a comedietta entitled The Two Lessons, written by Edmund Day, which will give Mr. Henderson an opportunity to introduce several solos. Mr. Henderson is a highly accomplished musician.

It is understood that Bob Frazer is responsible for the pantomimic sketch which serves to introduce Hope Booth in living picture attire at the American Roof-Garden. Mr. Frazer devised the thing, rehearsed it, and plays the part of the comic servant. He is on the stage all the time, and the entire burden of the pantomimic work falls upon his shoulders. Mr. Frazer was principal clown with James S. Maffitt in the revival of Humpty Dumpty, which Henry E. Abbey made about fifteen years ago.

The Rose Sydell London Belles company will take the road in August, opening at the Lyceum Theatre, Boston, Aug. 17. The Four Emperors of Music, Campbell and Shepp, Barr and Evans, Millar Sisters, Hart and Walling, and Frye and Allen will contribute the olio. Joe Shepp is sole proprietor; J. H. Barnes, business manager; I. C. Sydell, electrician, and W. Campbell, stage-manager. During election week

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second company will be put on the road (under the management of E. C. Van Fleet, for many years connected with the New York *Clipper*), which will tour the South and West.

Nettie Black has just returned from the Great Northern Roof-Garden, Chicago, where she made a hit in her specialty, Two Extremes, first appearing as a Quakeress and then making a quick change to a handsome burlesque costume.

Mme Selika, known as the Brown Patti, and Volosko Williams, the Hawaiian baritone, met with a very cordial reception and encored repeatedly at the Fresh Air Fund Benefit at Asbury Park July 29.

C. A. Burt, manager Neil Burgess's The County Fair, was at one time connected with the management of Clara Morris, and piloted that distinguished star over many thousands of miles in this country.

Mabel Clark, the clever little terpsichorean artist, whose dancing specialty has been one of the features of Rice's 1492 and Little Christopher companies the past two seasons, is open to engagement. Miss Clark is a most graceful dancer and a conscientious worker, always gaining the immediate favor of her audience. She is summering at Sheepshead Bay.

Mishler and Myers, who have been instrumental in the success of the Eleventh Avenue Opera House, Altoona, Pa., which they have managed for two seasons, have leased the Cambria Theatre, Johnstown, Pa. The house will be thoroughly renovated, and after the many improvements have been made the house will be modern in every detail. They are now booking the house, and have already secured a good class of attractions.

The Cram Brothers, the Mud Town Rubes, are at the Iron Pier, Syracuse, N. Y., having been engaged at first for four weeks and re-engaged for four more weeks. They have signed with Harry Levy, of A. Q. Scammon's attractions, for the Summer of 1897, to head the Cram Brothers New York Vaudeville company, playing resorts exclusively.

Gertrude Mansfield is working upon her new specialty, which she will present at Proctor's Pleasure Palace in about a month, and also as a member of Proctor's Pleasure company on the road.

Clotilde Antonio, the contortionist, made her debut at Rice's Circus on Manhattan Beach last week.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Although the weather has been very warm the past week, all of the vaudeville theatres have done a very large business. When THE MIRROR man stopped at Hopkins's Theatre he found only a small corner of standing room left to occupy. At Sam T. Jack's bright little theatre there was the same scarcity of unoccupied seats, that must have made the box-office receipts worth looking at. This was also the condition of affairs at the Chicago Opera House. The roof-gardens were filled, and immense crowds were enjoying "shooting the chutes" fad. About the only out-door resorts that did not meet with sufficient patronage to continue through the Summer season were the productions of America and Benamela at the Coliseum Garden and Electric Park respectively.

Hopkins's South-side Theatre: This convenient and nicely appointed theatre again offered a clean and entertaining programme that did not tire one, but rather held the attention of the audience from start to finish. The wonderful Edison Vitascope was retained, and wisely, as it has proved to be a great drawing card. Its repertoire of the past week included: "The Corbett and Courtney Battle," "The Bucking Broncho," "Shooting the Chutes," "Surf Scene," "Picture of a Kiss," and other clever reproductions. The Nichols Sisters were also in the bill and their burnt-cork antics elicited constant laughter and applause; Johnnie Carroll sang a number of songs in his inimitable way. Montgomery and Stone, Flaherty and Connors, Oberti, James McDuff, Marie Wilber and, the Columbia Trio, all appeared in entertaining specialties. The dramatic offering was that well-known drama entitled, Lights and Shadows, and the Hopkins Stock co did full justice to the different parts. The audience did not overlook the pretty Annex Rustic Garden, and cooling liquids were indulged in freely.

Masonic Temple Roof-Garden: A greatly improved array of high-class vaudeville artists kept the patrons in good humor. The performance was smooth throughout, and there is little doubt but what Sosman and Landis will have a much enlarged bank account at the conclusion of the season. Katie Rooney made her initial bow at this place, and her specialty met with prompt and enthusiastic favor. She is a petite lady, who looks well in her make-ups, and does everything with an easy grace that is irresistible. Her imitation of her late father, which she also introduced, won a very hearty encore. The three Namedos, gave an odd act; their principal artistic arm seemed to be to get rid of one of their number by pitching him about the stage in true baseball fashion. It was a remarkable piece of acrobatic work. Eddie Giguere and Blanche Boyer sang exceptionally well, and the bits of comedy which was infused met with general approval. Annie St. Tel is by far the best dancer seen at this place this season. Dixon, Bowers and Dixon as the funny Rubes reappeared, as also did the dainty violinist, Giacinto Della Rocca. Others who also were pleasing in their different specialties were: Elinore Sisters, Ernest Svedelius, Katherine Gyles, and Master Leonard Alexander.

Chicago Opera House: A very lengthy bill, made up of first-class variety people, formed the attraction at this handsome play-house last week, and the business was S. R. O. at all of the performances. Manager Castle should have a permanent sign on this order frescoed over the box-office window, as it has been impossible to get a seat at eight o'clock ever since he has been in charge. When the new Olympia opens, however, there may be some chance of getting a seat occasionally at one of these houses, as they are a short distance from each other, and under the same management. The Meers Brothers, who were the feature of Weber and Fields's Vaudeville Club co. last season, were at the head of the bill, and their act is one of the best of its kind on the vaudeville stage. Lizzie B. Raymond made her usual hit; the Three Mowatts were expert, indeed with their Indian clubs; and the balance, who were also satisfactory, were: O'Rourke and Burnett, Eddie Fox, Hill and Edmonds, Barney McDonough, Trydell and Gray, Richards, the McDowells, Howard and Bland, Albert Hathorne, McNulty Sisters, Dare Brothers, and Watson and Dupree.

Great Northern Roof-Garden: "The only open-air roof-garden in Chicago" is meeting with considerable success, and if the business continues as large as it has been since the opening A. L. Southerland and Samuel E. Rork will have no reason to regret their association with it. From the start Chicagoans seemed to take to this place, and although the bills have not yet been quite strong enough, the future bookings promise better talent. John Wilson and Bertha Waring have become prime favorites, and Arthur Rigby, the Original Midgeleys, R. J. Jose, Georgie Emery and Georgie Parker have all made hits. The programme, which was a long one, also included the Mullaly Trio, Appleton Bros., Schaffer Bros., Leonzo, and others. Between each act the Hungarian Band rendered a short selection, and the audience were thus kept in a continual happy mood.

Sam T. Jack's Opera House: A good combination burlesque and vaudeville show held the boards at this house, and everything points to a very successful Summer season at Manager Jack's cosy theatre. That ever-welcome pair of comedians, Robert Van Osten and Charles Banks, kept the interest alive in the burlesques, supported by many pretty girls handsomely costumed. The three Rackett Brotheers, "the Musical Farmers," had a little the best of it as far as the variety part of the bill was concerned and were ably seconded by The Magnolia Four, Katie Carter, and Maude Harvey. There were no dull spots and the show was full of "ginger," from beginning to end.

Ferris Wheel Park: Still another vaudeville resort added to the list opened with a well selected company and to very good business 18. Manager Thomas W. Prior is the amusement manager of this new out-door vaudeville theatre, and the opening attraction contained many very acceptable specialties. The Hiatts opened the show, and as musical artists are excellent. Charles Horwitz and "Specially Yours" Fred. Bowers, created general merriment in their versatile sketch; Evans and Langford are a pair of lively comediennes; Joe Doner's imitations were good, and the following also contributed in a very satisfactory way: Flora Evans, Guyer and Goodwin, Australian Lady Quartette, Delhauer, and the Danny Mann Trio, consisting of I. Chester Doona, Chulita and Dan Mann. One advantage this place enjoys is the mammoth Ferris wheel, and if the show grows tiresome one can forget their troubles by taking a wheel in it. The Park looks pretty and has many attractive points, and the enterprise should meet with success.

Orpheus Music Hall: Manager Blei presented an attractive programme of vaudeville artists to good business. HARRY EARL.

MANSFIELD, O.—Casino (E. R. Endly, manager): Prince Okabi's Japanese Troupe week of 13 drew crowded houses, proving one of the finest and best attractions of the kind that has ever played in our city. For week of 20 we have McCloud and Melville, Armann and Le Croix, Billy Jaxon, Ceado, and Harry and Kittie Pink.

LANCASTER, PA.—At Rocky Springs Park, Dan Gracey and Adah Burnett do a good sketch, Magee and Crimmins are clever comedians, and John L. Manning "the jolly jay," has made a hit 20-25.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): The bill for week ending 18 included Sisseretta Jones, the Black Patti; Papinta, the wonderful dancer; Billy Van, the ex-minstrel; the Stewart Sisters, sketch artists; Bimbo and Tehi, necromancers; Hugh J. Emmett, the ventriloquist, and Edison's Vitascope, all of which served to draw big houses nightly.

TOLEDO, O.—Casino (Frank Burt, manager): For the week closing 25 the following appered to packed houses: Lizzie and Vinie Daly, the La Vans, Marion and Burgess, Henry Frey, Joseph Hardman, Marie Mather, Hodgkins and Leith, Val Vino, and Bessie Searle.

SARATOGA SPRINGS, N. Y.—Hotel Todd Summer Garden (D. E. Kirkpatrick, manager): May Eddyson, Ida Russell, Pearl Raymond is this week's bill.

DES MOINES, IA.—Observatory Roof-Garden (Gus Hiatek, manager): This new theatre is now in perfect running order, and is nightly taxed to its utmost capacity. The performers this week are Adams and Pringle, Evans and Davis, Mabel Hazleton, and Kitty Wolf. Edison's Vitascope was exhibited for the first time here, and its marvelous work delighted the large audiences.

SPRINGFIELD, MASS.—New Market Theatre (C. W. Fonda, manager): Week of 20: The Morellas, acrobatic comedy trio; James R. Glenroy, comedian; Campbell and Campbell, vaudeville specialists; Rose Winchester, singer; Lorene and Evalane, whirlwind dancers; the Ravels, Fred and Ella, German comedy artists.

BUFFALO, N. Y.—Gibb's Music Hall continues to be well patronized. An excellent vaudeville bill was presented week of 20. The Martiere Sisters, in a number of clever songs and dances, were in the cast. Leah Starr, who made a hit during the first week of her Buffalo engagement, continued to please large audiences with her clever work. Blanche Creagn, a young woman with a good voice and pleasing presence, also came in for a goodly share of approval. Jaeger's Roof-Garden draws a large attendance every night. Alpine yodelers contribute to the entertainment of the throngs of people who frequent this cool spot on the roof, and the first year of Buffalo's first roof garden continues to be a complete success.

PIQUA, O.—Midway Park (Hardy and Sank, managers): Conterno's Band 17 gave a concert in the theatre in the afternoon to full house. The evening musical spectacle drew between 4000 and 5000 people and gave the best entertainment seen here in years. The following bill opened 19: Phil Peters, Oscar Sisson, Nettie Peters, Florence Sheppard. They are more popular than ever. They are deserving of the appreciation they get.

BAYONNE, N. J.—Salter's Willow Haven Casino (W. D. Salter, proprietor and manager): A good performance was presented to the patrons of this popular house on the Boulevard 20-25: the programme being composed of some twenty acts, including the following: Ernani, whose dancing was especially good, and Professor Sherman's Educated Goats, which came in for a large amount of applause. Manager Salter reports business as being but fair, owing to the disagreeable weather.

TORONTO, CAN.—Island Roof-Garden (Rich and Ramsay, proprietors): This popular resort is doing an excellent business 20-25. The bill is probably the best seen this season, and includes Barr and Evans, Love and Wetrom, the McAvoys, and Will Ramsay.

BOSTON, MASS.—At Keith's this week the Vitascope and symphony concerts are attractive, and among the performers are George Fuller Golden, Helene Mora, Pitrot, Raymon Moore, the Devines, Canfield and Carleton, Alf Liston, the Electric Quartette, and Howley and Doyle.

Mlle. Zaccho and Sampson are at Austin and Stone's this week. In the vaudeville bill are McEvoy and Griffin, Wells and Monroe, McPhail and Harned, Tony Hart, Jr., Haynes and Richmond, Dollie Howe, John T. Powers, the Rizarelli Sisters, Ward and Miller, Maguire and Crane, Ada Wilmot, Mr. and Mrs. Havens, and the Barrows Brothers. JAMES HARRIS.

SAN FRANCISCO, CAL.—The star attraction at the Orpheum 20-26 is Biondi in his character transformation novelty in which he made a big hit. The bill also contains other good attractions, including the Vaidis Sisters, Snow and Clarke, and the Washburn Sisters.

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Mlle Diard sang the music of Filina (in Mignon) with an ease that won for her the immediate favor of the immense audience, her rendering of the Titania song creating great enthusiasm.—*Boston Standard, March 10.*

Mlle. Diard, won a tremendous encore by her singing of the Titania song, and her work was uniformly admirable.—*Boston Globe, March 10, 1896.*

On her first appearance Mlle. Diard (Lucia) was warmly received, and her solo work in the second scene of the first act was of such a nature as to win for her the most enthusiastic applause.—*Boston Herald, March 31, 1896.*

No fault could be found with Mlle Diard for her rendition of the role of Lucia, in fact, in many ways it was remarkable.

In the role of Marguerite (in Huguenots) Mlle. Diard was perfectly at home. The fioriture with which certain of the melodies are embellished is certainly most elaborate, but this artiste is equal to all their exactions.—*Boston Globe, May 5, 1896.*

The mad scene furnished her with the opportunity for her greatest triumph, and at its close she was called before the curtain again and again.—*Boston Globe, March 31, 1896.*

Mlle. Fatmah Diard was admirable as Aida. "Thou Merciful Gods!" was delivered with excellent dramatic effect. "O Skies Cerulean" was well phrased and sung with fine expression, and the duet with Radames in the same act was a triumph for Mlle. Diard.—*Boston Globe May 28, 1896.*

Fatmah Diard won the honors of the evening by her performance of Aida.—N. Y. MIRROR, May 30.

Mlle. Fatmah Diard sustained the difficult role of Gilda (in Rigoletta). Several times was she called before the curtain. Her acting was charming.—*Boston Globe, June 2, 1896.*

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Mlle. Fatmah Diard sang Martha last night in a manner quite in line with the invariable excellence of all her work. A voice of rare melody and sweetness; a stage presence at all times graceful, easy and self-possessed, and a thoroughly artistic rendition of the charming lyrics that form so conspicuous a feature of the singing role, were the elements of Miss Diard's success last evening.—*Phila. Press, June 23, 1896.*

Mlle. Diard was warmly and frequently applauded by the audience last evening, and her singing of "The Last Rose of Summer" was particularly meritorious and highly appreciated. She had to repeat this interpolated aria three times, and the applause she received was reinforced by flowers in baskets and bouquets.—*Phila. Item, June 23, 1896.*

Fatmah Diard has won hosts of admirers by her fine stage presence, excellent voice, and artistic methods, and adds distinction to the cast of the Castle Square Opera company.—*Phila. Correspondence N.Y. Mirror June 27, 1896.*

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Sporting Editor, WAR CRY.

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Miss Rena Atkinson played the part of Germaine and sang it superbly. Her voice was fresh, true, clear and strong. She is pretty—very pretty, too. With her voice and natural gracefulness she has a great future.—*N. Y. Herald, June 2, 1896.*

One of the singers, Miss Rena Atkinson, easily excelled her associates, and she sang the music of Germaine in a soprano voice of pleasant quality, accompanying her music with intelligent action.—*N. Y. Sun, June 2, 1896.*

Miss Atkinson is young and blonde and an attractive figure upon the stage. She has, too, the needed voice of the light opera prima donna, and she knows how to use it. Miss Atkinson will be an acquisition to the lyric stage.—*N. Y. World, June 2, 1896.*

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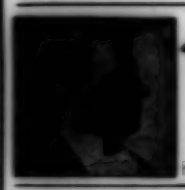

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